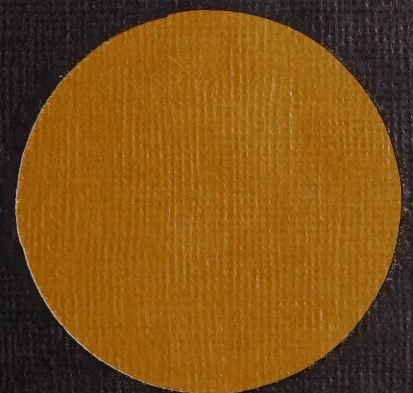


**MARCH 1972**

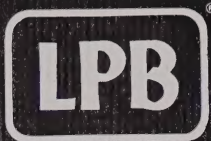


# **PROFILE**

**The Black Student In College Radio**

**—page 4**





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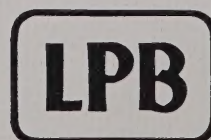


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# JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.  
University of Southern Mississippi  
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# PUBLISHER'S REPORT

JACK DESKIN

A group of deans and professors of broadcasting, mass communications, journalism, business administration and law gathered together recently for three days of informal and formal exchange with leaders of broadcasting and related fields.

The 2nd Annual IRTS Faculty/Industry Seminar, themed "The Business of Broadcasting," was held at Harrison House Conference Center, Long Island, New York.

According to Gene Accas, Chairman, IRTS Faculty/Industry Seminar; and Vice President, Leo Burness Company, Inc., "purpose of this year's event was to present broadcasting not as an art form or a strange communications savior of society, but to describe its very real business problems and prospects to a group of very important people—the teachers of tomorrow's broadcasters."

Having participated in three full days of two-way exchanges with broadcasters, faculty members were polled for their opinions on a number of subjects discussed during the seminar.

Despite their approval of the job commercial television is doing in the areas of news and communication, 86.7% feared the industry was in for increased restriction and regulation in the future.

On being questioned, "Do you consider broadcast journalism does a 'relatively impartial' job in news delivery? Ninety-two per cent responded affirmatively. The remaining 8% voted "so and so."

In the area of documentaries, 66.7% felt that commercial broadcast was doing a "responsible journalistic" job. "Adequate" was the response of 33.3%. Almost all added riders they would like to see an increasing number of such programs.

The majority of educators — 60% — felt the commercial system does "a fair job" in its presentation of mass audience entertain-

ment. The remainder allowed that the industry does "a good job." Several reminded that mass audience fare *can* be entertaining as well as worthwhile and financially sound, ("The Six Wives of Henry VIII" for example).

Asked what they considered to be commercial broadcasting's single greatest strength, the professors produced these answers;

...Ability to reach massive audience with news and documentaries	41.5%
...Quality of the people in the business	30.0%
...Ability to be where it's happening	18.0%
...Technical and production excellence	10.5%

While almost all academics were (predictably) unenthusiastic about the television numbers game and the relationship of programming to commercials, many did admit that the Seminar had reminded them that commercial television was indeed a business.

Asked what one impression they would take away from this year's Seminar, most respondents admitted an increased and strengthened awareness that the industry people they had talked to are knowledgeable, capable and well-intentioned people, concerned about the future of commercial television, but who must exert even greater efforts to unlock some parts of the structure in which they work.

According to Robert H. Boulware, Executive Director of IRTS, a series of audio cassettes titled, "The Business of Broadcasting," recorded during the event's many sessions, will be offered as a new reference and teaching resource for both educators and broadcasters. The package is being produced for the organization by The Martin S. Fliesler Company.



## CAPITOL HILL

# McCloskey Report

WTTG-TV  
NEWS

Students at KVRO, the campus station at Oklahoma State University in Stillwater seem to have the FCC Equal Time provisions pretty well figured out.

Thanks to them President Nixon and any other Republican Presidential candidate who cares to take advantage of it, can get 30 seconds of free air time from NBC Stations who carried the Saturday night movie, "Where Were You When The Lights Went Out."

Pat Paulsen, who ran a tongue in cheek campaign for the Presidency in 1968 was in that movie. And, he's also on the ballot in the 1972 New Hampshire Primary, on the GOP side.

KVRO staffers queried the FCC on this and the FCC confirmed their suspicion that equal time was in order.

Students, at last report, were contacting the President and Congressmen Paul McCloskey and John Ashbrook to see if they wanted to request the equal time.

-0-

As promised, here are some of the actuality numbers for calling to get automatic answering device recordings for use on newscasts.

When you call, your tape should be rolling. In all cases (except for NEA local numbers) the area code is 202 (Washington, D.C.).

Republican National Committee	821-2600
Democratic National Committee	333-8260
Demo Natl Cmte (Black Voices)	333-0017
Department of Defense	695-6201
Commerce Department	967-2222
Labor Department	961-3081
Department of Agriculture	388-7351
Department of Transportation	426-1921
Environmental Protection Agency	443-4465
Federal Aviation Administration	426-3880
Food & Drug Administration	443-3324
Health, Education & Welfare	962-8882
Housing and Urban Development	755-7395
Office of Economic Opportunity	296-7630

Price Commission  
Red Cross Disaster  
Natl Education Association (Hq)

254-8800  
857-3386  
833-7858

TEXAS, Austin  
WASHINGTON, Seattle

512 477-7615  
206 622-2150

### Local offices:

*CALIFORNIA, Burlingame	415 692-2518
*CALIFORNIA, Los Angeles	213 482-1230
COLORADO, Englewood	303 771-0330
*FLORIDA, Tallahassee	904 224-6611
GEORGIA, Atlanta	404 523-5848
ILLINOIS, Oak Brook	312 654-3585
*INDIANA, Indianapolis	317 634-1515
MAINE, Augusta	207 622-7307
MASSACHUSETTS, Boston	617 227-9085
MINNESOTA, St. Paul	612 338-2283
NEW YORK, New York	212 489-1566
OHIO, Columbus	614 228-1094
*OREGON, Tigard	503 639-7752

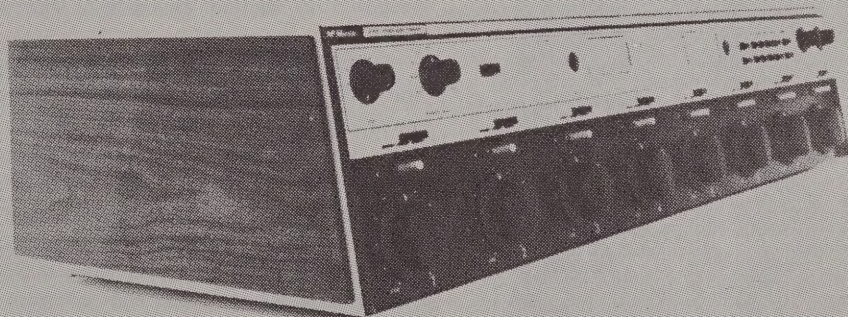
\*To become operational later in school year.

The Associated Press, long rumored to be getting ready to go into the Audio business, ala UPI Audio, is starting up regional audio services.

In Virginia, the AP's Sound of Virginia service utilizes students from Washington & Lee College to read newscasts and generally help with the logistics of the service.

Other college station personnel might be able to work out a similar arrangement with their local AP bureau.

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# WSHA (FM) Used Students

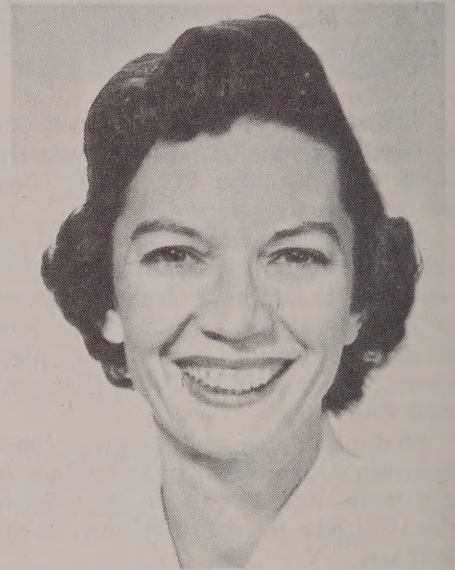
by Elizabeth Shimer Czech

A review of the history of broadcasting reveals the sparse employment of blacks in the profession prior to 1969. Only after the FCC spurred stations to employ minorities through its June 4, 1969 Report and Order by requiring broadcast licensees to show non-discrimination through employment practices did industry doors open for blacks. Up to that time most blacks in broadcasting had been engaged either as disc jockies or console operators at black-oriented, white-owned stations. For this reason, very few were prepared to handle higher-level executive positions.

Since 1969 the broadcasting industry and private organization have activated many short-term training programs, but there still exist very few programs intended to develop black broadcast managers. Radio station WSHA(FM) went on the air November 18, 1968 as a lab to supplement Shaw University's newly created major in radio-television, with the purpose of providing young blacks with such an education. The thrust of the curriculum and utilization of WSHA, therefore, is to develop professional black communicators with, not only the basic skills essential to good broadcasting, but also the managerial concepts and expertise which can accelerate their professional advancement after graduation. WSHA, therefore, is completely student-operated except for the chief engineer and the supervising faculty member.

Because of normal student turnover through graduation, leadership continuity is maintained through several supports: a job-description and policy book, weekly executive staff meetings, general staff meetings and at least one weekly departmental meeting.

The job-policy book, as it is referred to, details explicitly the duties, responsibilities, and modes of operation applicable to every position and department. This book serves



Elizabeth Shimer Czech  
Assoc. Prof. of Communications  
Shaw University.

to orient new students concerning the roles of their student managers, how each department operates, and it also functions as a "tickler file" for those already holding station responsibilities.

In order to obtain maximum student input, yet to provide them professional guidance in their decision making, the student managers meet in required weekly executive staff meetings where problem-solving and planning take place. Later in the week there is a general staff meeting at which every individual who participates at WSHA is expected to be present. These meetings are used to convey information to the general body about coming activities, to make assignments, form *ad hoc* committees, and to receive input and suggestions from all those present. These meetings are chaired by the student operations manager, who also draws up the agenda.

Weekly departmental meetings handle the necessary "nuts and bolts" matters and also determine which items should be included on the executive meeting agenda.

Whereas suggestions and disagreements



# As Training Tool For Black n Broadcasting

Although there are sixty-six accredited predominantly black, four year colleges in the United States, only six have public radio stations, namely: Hampton Institute (Hampton, Va.), Howard University (Washington, D.C.), Central State University (Wilberforce, Ohio), Tuskegee Institute (Tuskegee, Alabama), Lincoln University (Jefferson City, Mo.), and Shaw University (Raleigh, N.C.).

are invited by the operations manager, the students making involved proposals are expected to submit a written description of the recommendation and to support it with

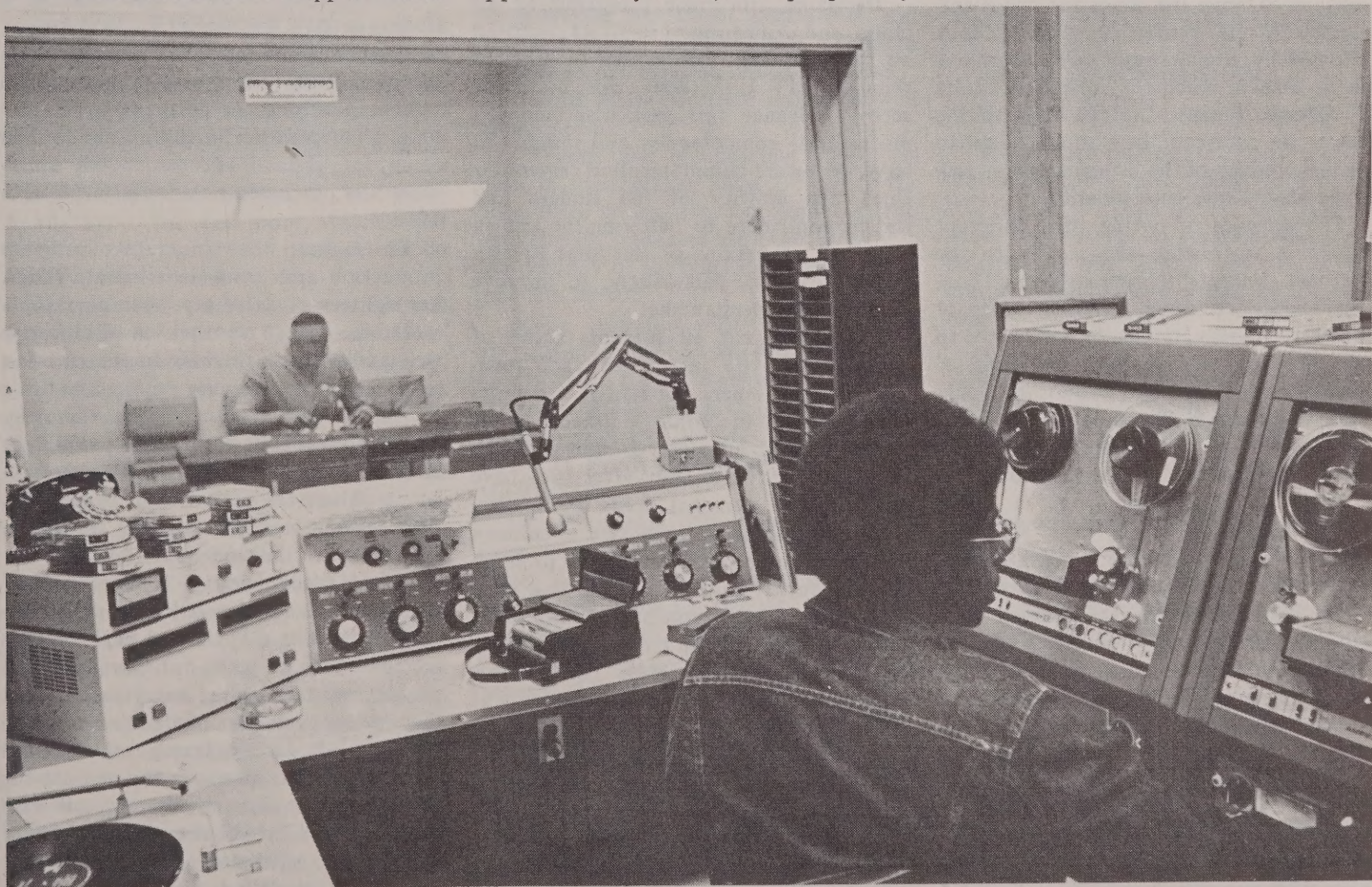
facts. This is intended to sharpen managerial abilities to develop and support an idea.

WSHA's programming is geared to develop the students' creative abilities by emphasizing locally written and produced shows, rather than operating as an "electronic sandbox." Students are urged to go into the community to gather facts, write, and direct programs on the air. Two weekly phone-in shows, an hour each, also provide service to the community. Although WSHA is presently only a 10 watt station, it covers the entire city of Raleigh, or a potential audience of approximately 110,000 people. By

September of 1972 it expects to operate at much higher power and has applied for an ERP of 15,000 watts. Air hours are from 5 PM to midnight, Mondays through Fridays, and from 10 AM to midnight on Saturdays.

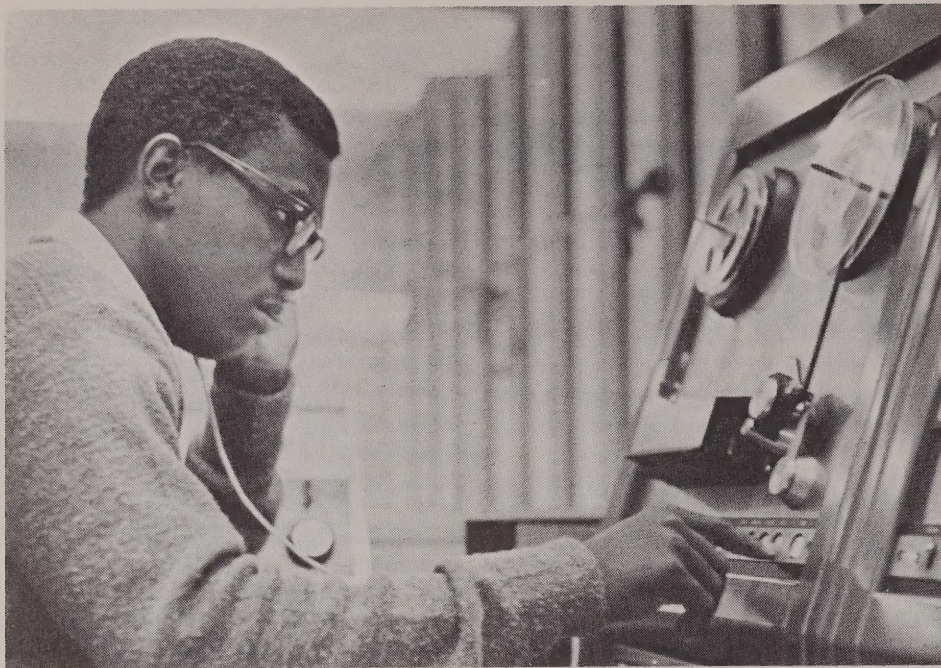
Since all the students and faculty, except the area coordinator, are black, the programming, naturally, presents the black perspective. WSHA's goal, however, is not only to inspire the black brothers but also to enlighten the white listeners. Fresh program content is maintained by insisting that scripts or tapes be submitted in advance to the program director who can screen out repetitious or inappropriate material. The balance between music and talk is about 50%, with music being used as the "bait" to attract listeners to the more serious content.

WSHA's programming is geared to serve  
*(continued next page)*



Marvin Brock, WSHA FM Console Operator, working with performer.





Gerald Williams, WSHA-FM Music Director, at the console.

*"WSHA's goal . . . is not only to inspire the black brothers but also to enlighten white listeners."*

three different segments of the community during three discrete time blocks. The opening third of the broadcast day is designed to serve the education needs and interests of the general audience. This is followed by a community service segment which aims to reach the concerned adults of Raleigh. Finally, the last third of the day is the contemporary sound, aired to serve the youth of the listening area as well as the Shaw University students.

The purpose of having three different blocks is to expose the majors to the different concepts, writing styles, and content needed to serve different types of audiences. Ideally, the major is expected to gain expertise in reaching one type of audience and then move to another block. Since the program development is new and the number of majors not up with full strength yet, the ideal is not yet reality.

Plans are in progress to add a carrier current station by spring of 1972. When installed, this will be the training ground for all who take the courses. It will also be a localized service for the campus community, not only as a source of campus information but also as a source of interface between students and administration to offer feedback about matters of concern to those on campus but too "in house" to share with the general public. Only after a student has demonstrated professional competencies on the carrier current will he be permitted to work on the FM. In this way the students' desire for immediate involvement will be served, yet the general

public will not be exposed to the normal mishaps and cliches common at many student-operated stations.

Decisions concerning programming, air hours, and utilization of facilities are based on the following two criteria, in order of priority: (1) How does this particular activity advance this particular student's professional competencies and insights to serve his future communication career? (2) Does this activity of the student and station contribute to bettering the knowledge and aspirations of the total Raleigh community and, particularly, to improve multi-racial understanding.

Of course, not all students active at WSHA see the above as their own priorities. Beginners, especially, are more intrigued with the concrete aspects of the professional which center around performance and hardware. Only after they have satisfied their personal needs for involvement with things, do they turn to concern for people and community program involvement. It must be recalled that until very recently black youths had only black disc jockies to imitate; consequently beginner's fascination with that role is understandable. The advanced students at WSHA, however, see themselves as future broadcast executives and use their WSHA experiences to prepare themselves for decision-making positions in radio or television, or as future media professors.

The facilities at WSHA are exceptionally complete for a college station. Housed on the second floor of the four-year-old

library, WSHA boasts two fully-equipped control rooms, two studios, a news room audition room, record library, large staff room, and two private offices for faculty members. Each control room contains a Collins console, two series No. 400 Ampex tape recorders, a talk back unit, cartridge recorders, two turntables and complete remote facilities. A delayed-programmer unit is in operation in the master control room for phone-in programs. All equipment was purchased new for installation in 1968.

To support the community program production and news department, WSHA has eighteen portable tape recorders, some reel-to-reel, some cassettes, in addition to two additional turntables in the audition room where students are required to listen to records before they program them. By listening through headsets, two people can audition records and type scripts simultaneously. There are a total of six typewriters placed at strategic places in the station for the services of the student staff.

WSHA's record library is maintained by a student record librarian who is the only student permitted to have a key. Records are checked in and out through that person, assisted by the receptionist when the student is in class. A detailed card file system of cross-indexing albums and records not only prepares the student for future work as a music director, but also enables a person to find a record by either album title, artist name, music category, album number, or individual selection title. Cards are color coded as well. Each card



contains all the information about the artist, license firm, side, cut, length of selection and category.

Although Shaw University does not have a television studio at present, the students have access to the professionally-equipped color studios and three cameras at the local commercial station, WRAL-TV, where students go for weekly four-hour production courses every Saturday morning. The color video-tapes they produce are aired on the local station if appropriate and timely.

Through use of a series of pre-taped instructions, console trainees learn to operate the equipment at their own pace. The chief engineer assigns training time in the control room and is available to supervise a student's progress and to answer his questions. It takes about 25 hours of programmed listening and practice for a student to operate all the major equipment and consoles. Taped instructions also supplement student preparation for FCC third-class license examinations. All students are required to have third class, broadcast endorsed licenses before they are permitted to operate the air console.

Although presently operating at ten watts on the FM band, WSHA covers the entire city of Raleigh. After it converts to higher power (also on FM) it will cover the entire county, after which it is anticipated that WSHA will offer air time for instructional purposes to the local school system and also implement a form of "electronic headstart" for the poor, black, and disadvantaged who live on isolated tobacco farms which surround the city.

Initially WSHA subscribed to a national wire service for its news department. However, because students tended to rip-and-read rather than rewrite, the machine was removed and the students were trained to gather and write their own news. Through courses and daily faculty supervision, an active and creative news department has developed reporters who can write, tape, and edit their own copy.

The student executive staff handle, in addition to station operation responsibilities, the duty of supervising trainees. For this reason on-going managerial education is developed in all staff meetings so that the managerial internes learn how to work with and supervise people as well as how to manage a broadcast operation.

Admittedly, student management incurs problems when peers do not wish to accept a fellow student in his managerial role. Solutions to such problems are sought through the on-going managerial work-

shops which are part of every staff and department meeting.

The radio-television area coordinator who supervises the curriculum, faculty, and who managed the station during its first three years, believes that the best way to develop student managers is to share as much information with them as possible. Therefore matters concerning budget, administration, security, FCC etc. are always shared with the executive staff so that they have more data upon which to base their judgements. They are free to recommend changes in procedures or policy, but not to effect them until such are approved by the dean of the college.

Many neophytes at WSHA believe that they must be "strictly black." As they are exposed to the courses, however, although they do not relinquish their black ideology, they also begin to perceive that responsible social action must include a total community and embrace the concept of the city-wide target audience. Commercial black radio has traditionally been one with a predominantly rhythm and blues format. WSHA programmers choose to expand black consciousness and white awareness by programming all forms of music with black origins: jazz, blues, gospel, folk, and black classical performances. Through written rather than ad-libbed continuity, the record shows add fresh insights as well as relaxation.

Although the broadcasting major has been in existence at Shaw University for only three years, the few students who have already graduated are either already in the industry or studying radio-television in graduate schools.

Black colleges with carrier current stations include: Atlanta University (Atlanta, Ga.), Bethune-Cookman (Daytona Beach, Fla.), Grambling College (Grambling, La.), Norfolk State (Norfolk, Va.) and North Carolina A & T (Greensboro, N.C.).

Of all colleges mentioned, only three have complete majors in broadcasting. Both Hampton and Shaw have fully operational curricula tied to their radio stations, whereas Howard University just began offering a fundamental course in January, 1972.

The remaining stations are allied either with departments of journalism, speech, or humanities and are generally associated with courses offered as electives or minors.

Five additional black colleges have proposals written to seek funding for facilities but have not yet begun construction of broadcast facilities.

## Howard University Station On The Air

WHUR-FM, Howard University's new radio station, signed on the air earlier this year with a pledge to diligently serve the black community.

Station manager Phil Watson said, "WHUR will become an amplifying sound of the black community in Washington. We will carry the sounds and ideas that are a part of the black community."

The station replaces WTOP-FM, which was donated to Howard University by the Washington Post Co. and Post-Newsweek Stations. WHUR is Washington's first black controlled radio station.

**"WHUR . . . an  
amplifying sound  
of the black community  
in Washington."**

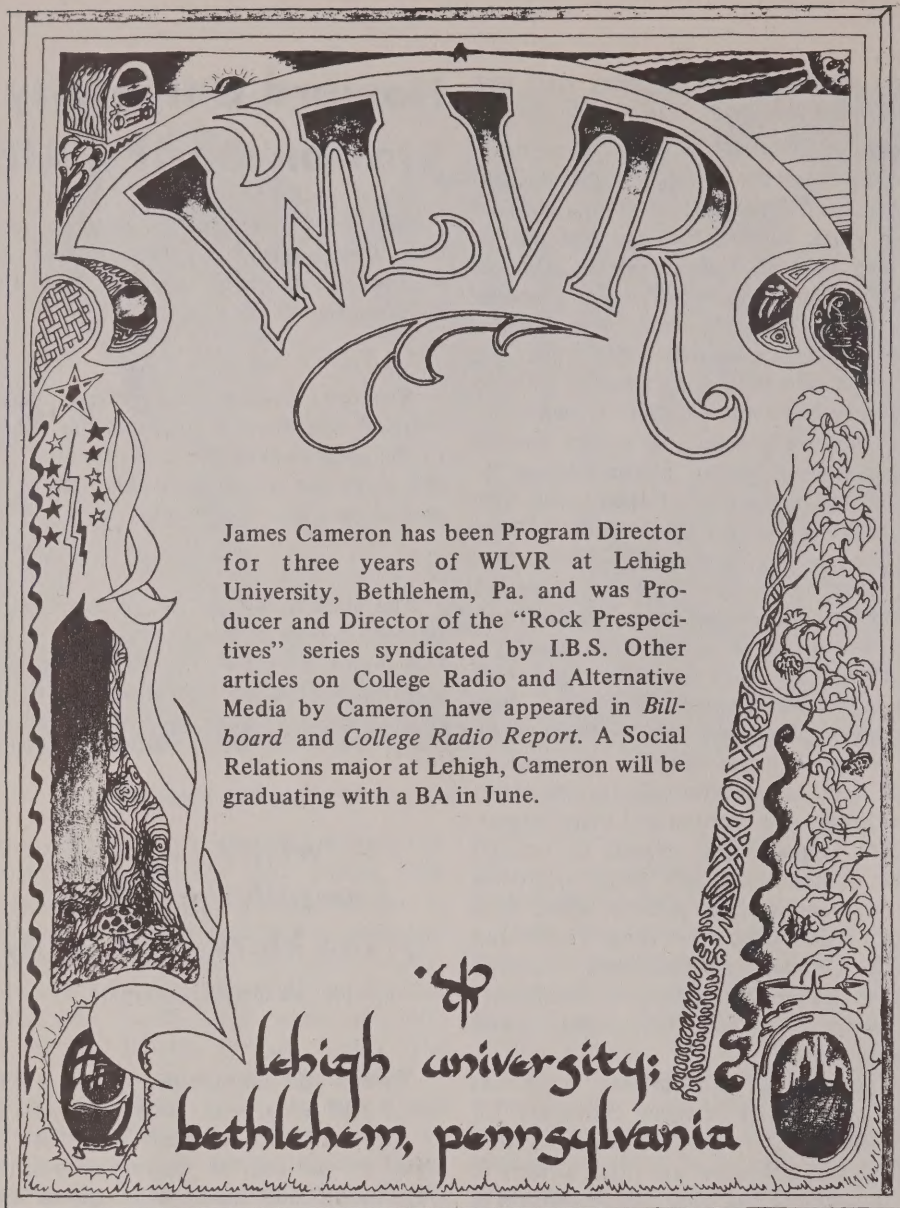
Watson said the station's format will be music and news, with initial emphasis on the former. He said music may take up about 90 per cent of program time in the beginning but news, talk shows and dramatic productions would be increased over the coming months.

Watson also said the station's power will be increased from 10,000 to 50,000 watts sometime in the future. The station is also planning to operate on a 24 hour basis.

Programs have been conducted in a three-studio trailer outside the building housing WETA-TV. Three studios in the basement of the building were expected to be ready for occupancy in February.

*(Editors Note: The above was a news release which JCR happened to find. A letter to Howard University's Office of Public Information by JCR requesting information about the new station resulted in no information.)*





James Cameron has been Program Director for three years of WLVR at Lehigh University, Bethlehem, Pa. and was Producer and Director of the "Rock Prespectives" series syndicated by I.B.S. Other articles on College Radio and Alternative Media by Cameron have appeared in *Billboard* and *College Radio Report*. A Social Relations major at Lehigh, Cameron will be graduating with a BA in June.

lehigh university;  
bethlehem, pennsylvania

## Progressive college Radio

by James Cameron  
WLVR Program Director

In view of the current controversy over the future of Progressive Radio, it may perhaps be appropriate to present here some of my thoughts on this comparatively new format. My 'philosophy' of Progressive Radio results from three years of experience as Program Director of WLVR, a carrier current station at Lehigh University in Bethlehem, Pa.

It should be noted however that my conception of what a Progressive station should be will not have universal applicability. As any station's format is the product of its market, budget and staff, the relevancy of my comments to any other station's operations will be dependent on

the similarities of our respective markets. That research I leave to you.

An important distinction should be made from the very outset regarding terminology. The terms Progressive, Underground and Free Form do not all signify the same type of format. To the best of my knowledge there are no Underground stations in the United States, with the possible exception of a handful of clandestine pirate stations. Many Progressive stations, such as WNEW-FM in New York City, gross over \$1 million in sales annually. Progressive Radio is well above-ground. At the same time the overwhelming majority of Progressive stations are not Free Form. A station free of form (format) is an impossibility. Like any other format Progressive Radio has in its very

structure certain restrictions as to what may be aired and in what manner. What is significant is that Progressive radio has fewer of these restrictions than any other format.

There are six basic programming elements common to all formats which I'd like to discuss here in the context of Progressive radio. They are Music, Air Staff, Production, News, Public Service, and Special Programming.

More than anything else, Progressive radio is music. Soul, Folk, Jazz, Blues, Rock and Classical are the constituent parts of Progressive music. But rather than being presented in separate, isolated blocks, Progressive radio combines all of these varieties into a balanced, continuous flow, not unlike a montage. In a typical show the selections are grouped into 'sets' with a common theme, either lyrical or musical. A set may contain any number of songs, and may be of almost any length.

The style of presentation is casual, but not sloppy, somewhat approximating the style found in MOR formats. Contrary to popular opinion, the Progressive 'jock' does not have to sound stoned, nor must his vocabulary be limited to "heavy, right on, and like-wow-man." Between sets he is expected to identify what he has played and offer any insights or intelligent commentary he may have relating to the set.

On all shifts the jock runs his own board as well as doing the announcing and choosing the music. While it may seem to some very professional to have a separate engineer running the board, from an artistic point of view it is very bad. I say 'artistic' because that is how I view radio, as an art. The air personality is an artist using his audio board, much like an artist uses his palette, to paint a picture in sound, communicating a mood, a feeling. Therefore, to remove that board from the direct control of the air personality is to attempt to paint by remote control. It just does not work.

Of all the aspects of Progressive radio it is production which, sadly, has developed the least in the last five years. Few Progressive College stations attempt good Production, and most of those that do turn out Top 40 style work. In Progressive Production the key work is "mix." While a few years ago it may have been cool to be a wizard with the razor blade and splicing tape, today the emphasis is on mixing the Production elements into a flowing sound achieving a continuity not possible with splicing. Here the 'jingle' is not the anachronism in Progressive radio that many



people consider it to be. To produce an appropriate spoken or musical theme, or 'jingle', which is identifiable with your station is not easy, but done properly it serves an important function as a link between sets.

More than anything else it is News which has proved to be the single largest 'problem' to Progressive radio, College and Commercial. News must be aired. It is an obligation owed to the listener. The problem arises in determining how much of what kind of News can be aired without 'turning off' the listener. In WLVR's case we found that from 3 to 5 minutes of News each hour is sufficient to keep the listeners cognizant of the important events occurring in their environment, the primary purpose of News. Ideally, newscasts should be a combination of the most important stories taken from the wire services, feature stories from groups like Earth News, and actuality coverage done locally by the News staff. Here again, the style of presentation in the newscast should be casual, but not flippant. No great moog synthesizer fanfares are necessary to intro or outro the cast. Done properly, News will stand on its own without such Production crutches.

Related to News is the airing of Public Service Programming, usually in the form of p.s.a.'s. One of the most important points here is to try to achieve a balance in the airing of announcements. For example, in addition to spots for Army ROTC, groups like Unsell The War should be given equal exposure. Any legitimate nonprofit organization requesting time for an announcement should be granted it so long as the message is in good taste and does not jeopardize the station's license.

The final programming element is Special Programming. Here there are two categories, the non-special Special and the News Special. Examples of the first include regularly scheduled series such as Firesign Theater's "Dear Friends" or my production, "Rock Perspectives." These programs share a common orientation to a Progressive audience and serve to entertain and enlighten the listener. Properly scheduled, such series are well received.

With News Specials, the limitation of time on post-event production often hinders highly produced programs. Whenever possible, important events, such as student rallies, should be covered live, or at the very least taped on the scene and played later after editing.

In a greatly shortened form, this is my 'philosophy' of what Progressive radio,

particularly College Progressive radio, is all about. Properly programmed, the combination of the six elements outlined here will produce a radio station that will be viewed as more than a jukebox. It will be a friend, an active participant in the community.

## WSUA Expanding To FM Broadcasting

The Central Council, main governing body of the Student Association of the State University of New York at Albany, passed by unanimous voice vote, a bill endorsing the expansion of WSUA, the campus carrier-current radio station, into FM broadcasting. The council appropriated \$5,424.50 to the station to cover equipment and legal costs.

The proposed station would be a 10-watt, educational station with a maximal range of about five miles from the university's uptown campus. First broadcasts from the new FM facility would be monoural, but eventual conversion to stereo broadcasting is planned.

Work will begin immediately on preparing a license application for the Federal Communications Commission. A spokesman for the station said that WSUA-FM could be on the air within a year.

## WOUB Staffer New Program Director

Edward W. "Ted" Jacobson Jr. has been named to the position of program director for WOUB AM-FM Radio, according to Joseph Welling, director of broadcasting.

Jacobson joined WOUB in January 1969 as an operations assistant. Since September 1970 he has been program coordinator for WOUB Radio.

Before coming to WOUB, Jacobson worked in Kansas City, Kansas, on radio stations KCMO, KBKC, KBEA, KUDL and KCUR-FM.

Jacobson holds an A.B. in interpersonal communication which he received at Oberlin College. While at Oberlin, he was on the staff of WOBC Radio. Jacobson also received an M.A. in radio-television communications from Ohio University in 1968.

Jacobson lives at 301 N. McKinley Avenue in Athens with his wife, Carolyn.

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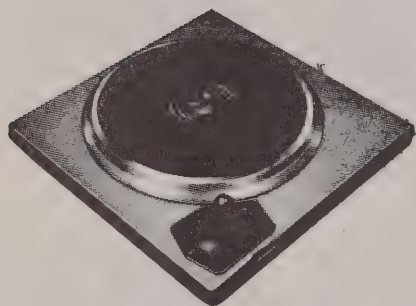


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By  
Ludwell Sibley  
Engineering Editor

### Some Notes on Stopping RFI

Radio frequency interference (RFI) is a general problem wherever sources of radio energy coexist with sensitive electronic equipment. Long familiar to radio amateurs as Broadcast Interference (BCI), Television Interference (TVI), and even Garage Door Interference (GDI), it can pop up anywhere. As the spectrum becomes packed with more and stronger radio sources the problem will worsen.

Carrier-current and FM radio operations are hardly immune to RFI problems. Although the *Radio Amateur's Handbook* and the *Radio Handbook* give excellent treatment of interference prevention measures for amateur work, some further notes specifically directed to college radio may be of interest.

Carrier-current systems can cause interference in a number of ways, particularly in "hot" areas of buildings being served. Phonographs, AM radios, and intercoms are all tightly coupled to the signal source by virtue of being plugged in to the same line. Telephone wiring may run parallel to RF transmission lines for appreciable distances. AM radios may not be selective enough to block the c-c signal, particularly in a concrete building where a desired outside signal is weak.

Measures for fixing c-c interference start with being sure the c-c system is clean. To hold down the hot spots, a full three-phase power feed is desirable in most buildings, plus balancing the power level in multi-point coaxial feed systems so all the feeds get similar amounts of power per resident.

To be sure the signal is being distributed by the power line and not direct radiation from the transmitter, a short and solid ground lead to the conduit system is a start. The RF output line should be a coaxial, unshielded wire pairs being a prolific source of radiation. The audio input leads may have to be shielded, with the shield grounded at both ends, or bypassed with 0.01-uF capacitors to ground. It may even be necessary to shield

the power cord because of the undesirability of bypass capacitors at that part of the system. All the measures above, by the way, assume a shielded metal enclosure for the transmitter!

The problem may lie in excessive harmonic output — there have been c-c transmitters whose second harmonic before being cleaned up was more listenable than the fundamental. Apart from rebuilding the RF stages for better suppression, a low-pass filter on a wavetrap in the output may clear the problem.

There can also be receiver-related troubles. There is a chance of cross-modulation if a very strong commercial station operates 450 or 460 kHz from the c-c channel. A receiver with inadequate rejection may pass both stations and produces difference frequency which fits the 455-kHz IF. Stations on 640 may encounter this effect if the local station is on 1090 or 1100. Fortunately this trouble is more a possibility than a real problem.

A note on troubles occurring in listener-owned equipment is in order. Quite frequently the problem is due to a design fault in the device receiving the interference, and the problem is legally the owner's. But there are many borderline cases, especially where the "victim" is not technically qualified, where the most satisfactory approach is to offer a high degree of cooperation. This doesn't necessarily mean modifying the afflicted radio — it may mean advising the local repair shop on how to fix it — because working on the equipment implies accepting a degree of liability for any damage incurred in the modification or for later failures.

Even with steps in effect to prevent hot spots in the c-c coverage there may be individual devices such as phonographs which cannot tolerate the RF coming in on their power cords. A line filter will be helpful, preferably one which includes a pair of series chokes; we'd rather minimize the use of bypass capacitors across the line side because of their shunting effect on the rest of the system. It is suggested that, once a filter has been shown to be effective, the owner of the phono buy his own.

In extreme cases it will be necessary to add bypass capacitors or RF chokes inside the equipment to stop rectification in amplifiers. The amateur handbooks give suggested values and locations for these components.

Where crosstalk occurs into telephones, the first step is to be sure the trouble isn't



ordinary audio cross-coupling, which responds well to reduced program line levels. If the problem goes away when the transmitter power is turned off, its pretty clearly RF rectification. If an unshielded RF feeder parallels unshielded telephone wiring for more than a few feet, more separation or providing a grounded shield on the RF line will help greatly. Any remaining problems should be referred to the telephone company, which has operating practices (BSP 500-150-100) listing RFI-proofing hardware which they can install.

As an example of what can be done to stop carrier-current RFI, a number of problems came up when a 5-watt transmitter in a particular residence proved inadequate and was replaced with a 40-watt affair. The transmitter was placed in a basement power room and wired to a local power feed point and two remote points via the existing drop-wire feeders. A number of RFI problems emerged immediately. The occupants of the room immediately above the transmitter complained of being able to tune nothing else but the campus station. Investigation revealed that although the radiation level outside the residence was legal, the field in the affected room was 300 mV/m. A solid transmitter ground, shielded program line, and coaxial local RF wiring got the field below 30 mV/m and cured this trouble. The amplifier for the master antenna system was located in the transmitter room and was cross-modulating badly. A line filter in its power cord fixed that problem. The outgoing drop wire feeder in the same conduit as the shielded cables for the room paging system, and the paging amplifiers had rectification crosstalk. A 0.02-uF capacitor from each paging lead to ground cleared that trouble until the drop wire could be changed to RG-11. (The campus electric shop had asked for aid in curing the latter problem, and the assistance given them was helpful in building good relations.)

FM interference cases are somewhat different because of the much shorter wave-length and the different radiation method. At VHF the interactions among circuit elements become a good deal more complex, and a lot of witchcraft and cut-and-try are necessary.

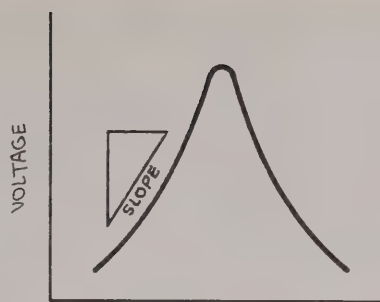


FIGURE 1.

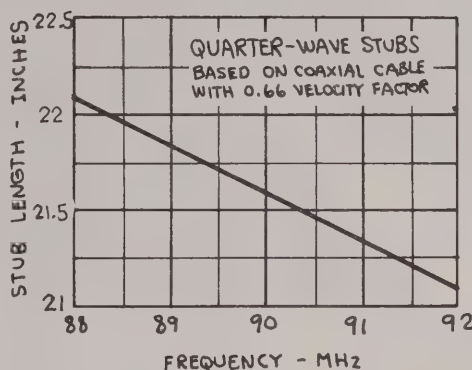


FIGURE 2.

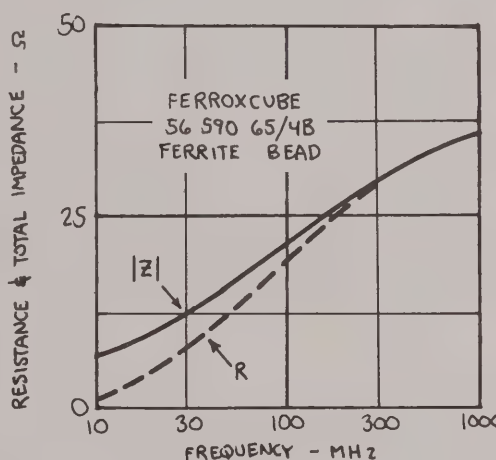


FIGURE 3.

One unique effect which can bother stations with high-power transmitters and studios at the same location is FM-to-AM conversion in preamplifier wiring. If a turntable pickup lead is a few feet long, it can act as a tuned stub in the 50-200 MHz range. If the FM field strength nearby is enough, an FM voltage appears on the lead.

Since the tuned stub is probably not resonant at exactly the FM frequency, the frequency variations of the carrier show up as amplitude modulation because of the slope of the stub response (see Figure 1). With a bit of rectification in the preamp enough RF feedback can occur to mess up an otherwise good proof-of-performance. Additional resistor-capacitor filtering in the preamp is helpful. Other general measures for stations built this way are to try a really solid ground strap bonding all equipment cabinets together, plus an AC line filter. "Ground" at FM frequencies refers more to a common low-impedance reference plane than to a connection to "ground" in the water-pipe sense. Ground leads to individual equipment items will require some experimentation as to the length and placement of the wiring; since a wavelength is only about 10 feet, a slight change in length can be important.

A problem of growing importance is crossmodulation or overloading interference to Channel 6 TV reception by high-power stations in the educational FM band. Commercial TV broadcast operators are weeping bitterly over the reduction of their audiences when this occurs, and the FCC requires high-power FM applicants to include a description of steps being taken to meet the problem. The basic cause is inadequate TV receiver design, and supplementary filtering can be of some value in individual cases. It is difficult, however, to trap out an 88.1 MHz FM station without corrupting the Channel 6 color subcarrier at 86.83 or the sound carrier at 87.75. (Coaxial stub traps are somewhat more selective than LC tuned circuits and will perform better in this regard. See Figure 2 for stub lengths for the educational FM band. They may affect reception of other channels, however.) A 3- or 6-dB pad in the receiver input, with or without a trap, may reduce the signal levels enough to clear the interference without affecting normal reception. Various switching arrangements to add or remove these attachments are possible, but these modifications are the responsibility of the set owner. Section 62.10 in the *Master Handbook* has further details on FM-TV interference.

Another FM problem is mixing between two strong stations 10.6 or 10.8 MHz

(continued next page)

# Next Month--Women In College Radio





University of New Brunswick student-operator at the control console on the "triple-campus" radio station in Fredericton, Canada.

## Canadian Station Serves Three Academic Communities

Canada's University of New Brunswick has a triple-threat student station on its hillside campus in the city of Fredericton. CHSR—the call letters stand for College Hill Student Radio—broadcasts to the three academic communities of U.N.B., St. Thomas University and Teachers' College in the massive educational complex in the provincial capital.

The young and lively radio station is something of a prodigy, being just 11 years old in '72. Originally little more than a public address system in two residences, the station now transmits 136 hours a week to 3,000 listeners in over 20 buildings on the three campuses. Its call sign of "The tri-campus sound of service" goes out over wires leased from the provincial telephone system. Canadian broadcast authorities will not license university stations for over-the-air transmission.

The modern studios of CHSR are an appealing blend of campus informality and careful professionalism. The student staff has a casual air but maintains an orderly routine of logs, records and precision operations. Station director Bill Akerley says their equipment, valued at over \$70,000, ranks with the best professional stations in Canada.

CHSR has one feature envied by many professional, commercial stations—a computerized system of record filing. This normally expensive method is made possible through use of the university's large computer and services of volunteer programmers. Computer sheets give every piece of information about every record, providing instant location of any record-cut in the library. Director Akerley predicts that in future some CHSR shows may be programmed by computer, "untouched by human hands."

Like most Canadian college stations, CHSR is owned by the Students Representative Council. Unlike many, it runs paying commercials—at the easy-to-take rate of two minutes per hour. Station manager Mike Inman explains that revenue is returned to the Council to help cover station costs.

Akerley and Inman—students themselves—run a staff of 80 to 90 volunteers. The various departments of the station use a variety of talents, from the charisma of a talk-show host, to the patience of an electrical repairman. Reporters, typists and disc-jockeys work together under a studio sign that announces "We are...the Music People."

They're news people too, giving hourly reports from the local and international scenes. CHSR is affiliated with Broadcast News of Toronto, receiving 24-hour coverage by teletype and voice reports. Campus and sports news is often "live" and CHSR staff and their portable recorders are seen at most events.

To celebrate its fourth birthday, the station added St. Thomas University to its broadcast area, becoming the first campus station in North America to serve two institutions.

On its 10th anniversary the station changed its name to College Hill Student Radio when service expanded to the third institution, Teachers' College. Now CHSR is an institution itself—the "Music People" are there to stay.

## Engineering

*(Continued from preceding page)*

apart, producing crosstalk. The FCC has long since stopped granting applications where this conflict would definitely occur, but there may be some odd or grandfathered allocations where it still holds. Or a CATV system may import a distant FM station with this difference from a local channel. Pads or traps may help. One rather heroic approach which has worked is to realign an affected tuner to move its IF away from 10.7 MHz.

Strong FM signals can disrupt the operation of a variety of electronic gear besides entertainment equipment. Here the old shielding and grounding and bypassing tricks are the principal defense. One additional technique is to use ferrite bead chokes: small hollow ferrite lumps that slip onto a piece of wire. They are essentially transparent below 1 MHz, but turn the wire into a lossy RF choke above that frequency range. Figure 3 shows the result of adding a bead to a short length of wire. Used in conjunction with small bypass capacitors, they are effective in keeping RFI out of sensitive amplifiers. Bypass capacitors must use the minimum possible lead length to avoid unwanted resonances. Stub traps are a definite possibility if the circuit can tolerate 100 pF or so of extra shunt capacitance. If not, a series-tuned LC trap may work.

These RFI measures may help some carrier-current and FM stations with interference troubles. In stubborn cases the IBS Engineering Manager will be happy to help, or the local ham club may have a "TVI Committee" that can provide assistance.





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A DIVISION OF COMPUTER EQUIPMENT CORPORATION



# MUSIC INDUSTRY DEPARTMENT

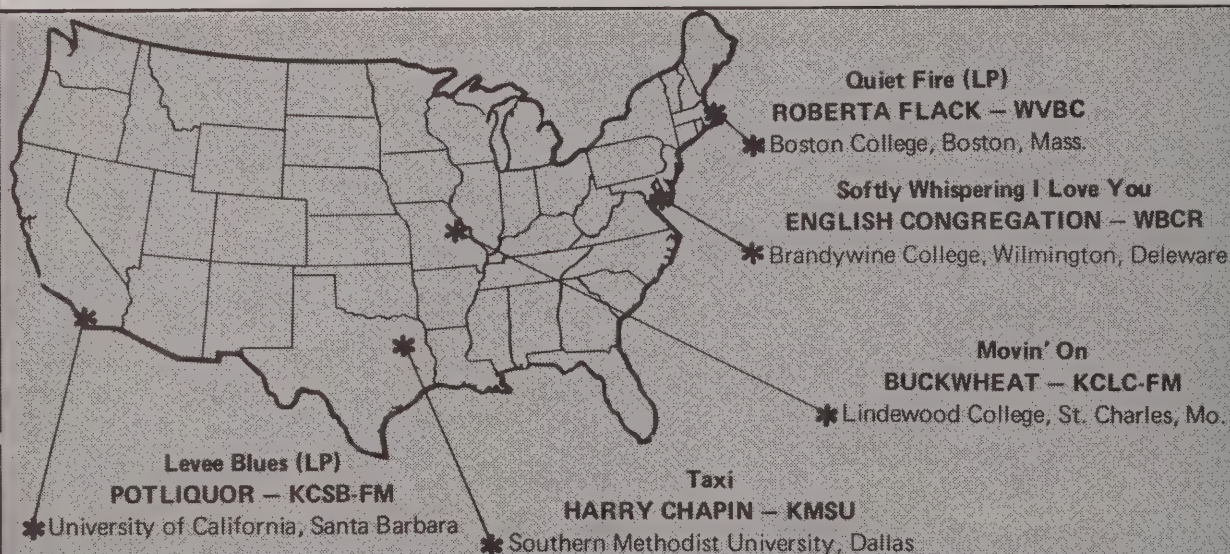
## SINGLES

EVERYTHING I OWN  
BLACK DOG  
ROUNDAABOUT  
LEVON  
CHEER  
HOT ROD LINCOLN  
LOOKING FOR A LOVE  
STANGA  
STAY WITH ME  
HEART OF GOLD  
WAKING UP ALONE  
MY WORLD  
THE WAY OF LOVE  
MOVE EM OUT  
HANDBAGS AND GLADRAGS  
SCORPIO  
ALL IN YOUR MIND  
STONEY GROUND  
ROLL OVER BEETHOVEN  
GET OUT OF BED

BREAD  
LED ZEPPELIN  
YES  
ELTON JOHN  
POTLIQUOR  
COMMANDER CODY  
J. GEILS BAND  
LITTLE SISTER  
FACES  
NEIL YOUNG  
PAUL WILLIAMS  
BEE GEES  
CHER  
DELANEY AND BONNIE  
ROD STEWART  
DENNIS COFFEY  
ATLANTA RHYTHM SECTION  
FOUNDATIONS  
MOUNTAIN  
LIV TAYLOR

ELEKTRA  
ATLANTIC  
ATLANTIC  
UNI  
JANUS  
PARAMOUNT  
ATLANTIC  
STONEFLOWER  
WARNER BROS.  
REPRISE  
A&M  
ATCO  
KAPP  
ATCO  
MERCURY  
SUSSEX  
DECCA  
UNI  
WINDFALL  
CAPRICORN

## BREAKTS



## ALBUMS

KILLER  
MADMAN ACROSS THE WATER  
YOUNG, GIFTED AND BLACK  
TIGHTLY KNIT  
BEADS AND FEATHERS  
NATURAL CAUSES  
HOT ROCKS  
FOG ON THE TYNE  
WITHIN HEARING OF  
KEEP THE FAITH  
ALABAMA STATE TROUPERS  
JACKSON BROWNE  
CHILLIWACK  
HOOKFOOT  
PICTURES AT AN EXHIBITION  
EDWARD  
THE SPOTLIGHT KID  
TEASER AND THE FIRECAT  
MUSIC  
FRAGILE

ALICE COOPER  
ELTON JOHN  
ARETHA FRANKLIN  
CLIMAX BLUES BAND  
CAROL HALL  
RICHARD LANDIS  
ROLLING STONES  
LINDISFARNE  
ATOMIC ROOSTER  
BLACK OAK ARKANSAS  
ALABAMA STATE TROUPERS  
JACKSON BROWNE  
CHILLIWACK  
HOOKFOOT  
EMERSON, LAKE, PALMER  
ROLLING STONES  
CAPTAIN BEEFHEART  
CAT STEVENS  
CAROL KING  
YES

WARNER BROS.  
UNI  
ATLANTIC  
SIRE  
ELEKTRA  
DUNHILL  
ROLLING STONE  
ELEKTRA  
ELEKTRA  
ATCO  
ELEKTRA  
ASYLUM  
A&M  
A&M  
COTILLION  
ROLLING STONE  
REPRISE  
A&M  
ODE  
ATLANTIC



# DISC NOTES

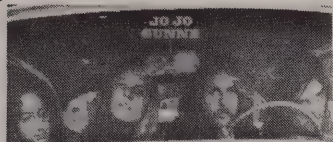
By Rick Spence

Well, I never thought that I would see the day — KFJC-FM, Foothill College in Los Altos Hills, California has expanded their playlist. This is of no particular significance unless you consider the reason *why* they did so. They expanded their playlist because — are you ready for this — because of better record service. Unbelievable! Of course, along with the good comes the bad, or in this case the inevitable. KFJC also reports that Motown, Bell, Scepter, and Dunhill “still refuse to answer letters concerning record service”. To this I can only say to KFJC, and all other stations concerned with this problem, that the obvious answer to this paradox is that the companies that don’t service your station don’t *care* about your station. If you have written letters to the proper personnel at the record companies and have not received either service or a replay, the *heck* with them. Don’t waste your time with small stuff. Promote the product of companies who value your station as a valuable promotional outlet, and prove it by putting the product on you. Wake up!

Thirteen “Right Ons” and about a half-dozen “Straight Aheads” to Tom Gutnick of WTPC, Principia College in Elmhurst, Illinois, for awarding the first Lumpy Gravy Now-I’ve-Seen-Everything Award to Rare Earth Records for their tasteless release of “Jesus Christ’s Greatest Hits” by the God Squad. I will have to go Tom one better by awarding my first Capitalist Pig of the Month Award to Rare Earth for being so brazen. Yes, Tom, I do believe that there is nothing sacred where certain record companies are concerned.

David Sterling, Music Director of KDVS, University of California, Davis, California, has revised his playlist somewhat. The latest issue, dated Valentine’s Day, ran four pages of copy. David must have figured out how to stretch the broadcast day or something. He has added one-hundred eleven albums to his playlist. I’d hate to have my record in that stack if I were an artist.

(continued next page)



**JO JO GUNNE  
(JO JO GUNNE)**

**ASYLUM SD 5053**

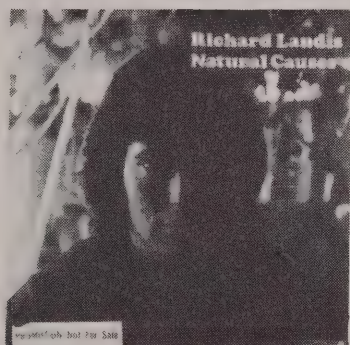
New group from Los Angeles is into the heavy sounds, and do a creditable job. Most of the cuts are excellent. Best: “Run, Run, Run” and “99 Days”.



**CAROL HALL  
(BEADS AND FEATHERS)**

**ELEKTRA EKS 75018**

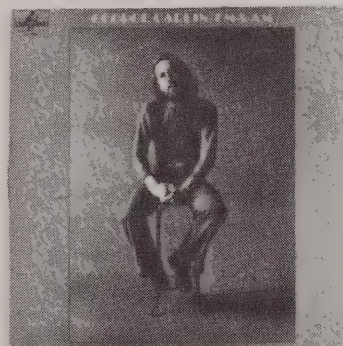
This is the number two LP for Carol, and it shows the potential of this newcomer. Songs are all original, taken from personal life experience. Single potential: “Thank You Babe”.



**RICHARD LANDIS  
(NATURAL CAUSES)**

**DUNHILL DSX 50115**

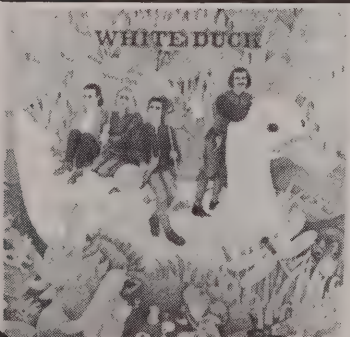
First album for this young singer-writer has the stuff to make it on MOR and Top-40, especially the title tune. Another possibility for single action is “We’re Gonna Make It.” All material is original.



**GEORGE CARLIN  
(LITTLE DAVID)**

**LITTLE DAVID DL 7214**

George Carlin should be recognized immediately by most talk-show addicts. He is one of the most original comedians on the scene, and this collection of very funny material proves it. Don’t miss “Shoot”.



**WHITE DUCK  
(WHITE DUCK)**

**UNI 73122**

Premiere package by this new group is bound to attract attention wherever it’s heard. Very natural sound on most cuts. Good Sounds: “Lonely”, “Don’t Mix With Politics”, and “I Never Wanna Go”.



## Disc Notes

(continued from preceeding page)

Changing Faces Dept. Thomas J. Forlonsa is now the Music Director of WVBC, Boston College. He replaces Paul A. Cuzzi, who is now the Boston Campus rep for MCA. Also, the new record librarian is Charlene Darrow.

New Music Director at WCWM, College of William and Mary, in Williamsburg, Virginia, is Paul Hemenway, who takes over from Joyce Largen, who resigned.

To L.S., station staff member of one of our Great Eastern Universities: No thanks man, I have enough problems as it is! Amen.

Single of the Week at WRCC, Rockland Community College in Suffern, New York, is "Sue Me, Sue Me". With singles like that, I can see why so many albums get ripped off, Arnie.

Note to Pat Kelly, WOCR, Oswego, New York: What college does WOCR program from? It isn't included on your playlists.

After a national network's feature story on Don McLean's "American Pie" during the week of Feb. 14-20, I can only agree with Don. Forget all the political analysis and enjoy the song for what it is, instead of what you would have it be.

LP of the month: Atlanta Rhythm Section on Decca. One of the toughest groups to come along in ages. Here's hoping that they get the exposure that they deserve on the campus.

See ya next month.

## AAF Convention Slated May 14-17

Advertising leaders from across the country representing advertisers, agencies and media will converge on the nation's capital May 14 to 17 for the 1972 American Advertising Federation Annual Convention and Public Affairs Conference.

The meeting will take place at the Shoreham Hotel and combines for the first time the main features of the Washington Government Affairs Conference and the Annual Convention.

Charles W. Yost, former U.S. Ambassador to the United Nations and current chairman of the newly formed National Advertising Review Board, will be among the featured speakers at the meeting.

### CHILLIWACK



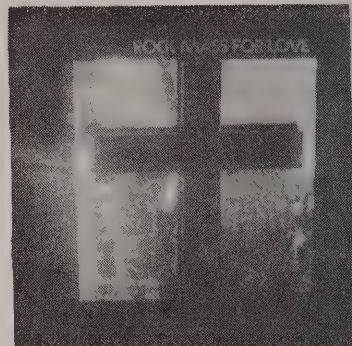
#### CHILLIWACK (CHILLIWACK)

A&M SP 3509

Two record set by this outstanding group is a natural winner. Styles range from Top-40 to Progressive. Sides 3 and 4 are in a class by themselves! The music director that is missing this one is cheating his audience.

#### ROCK MASS FOR LOVE DECCA DL 7-5328

The Rock Mass for Love was recorded in St. George's Cathedral in Perth, Australia in March of 1971. It is an exhilarating experience to hear this album, not only for its musical qualities, but for the message which was delivered to the nearby 6,000 people who attended the Mass.



#### YES (FRAGILE)

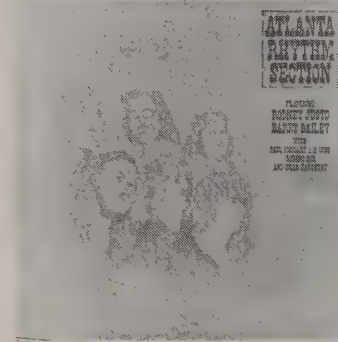
ATLANTIC SD 7211

Yes has been a top English group on the island for some time now. Their latest LP shows why. The group ought to gain wide acceptance and should straddle AM and FM with this one. "Roundabout" is the big track.

#### ATLANTA RHYTHM SECTION (ATLANTA RHYTHM SECTION)

DECCA DL 75265

This newly formed group of studio musicians from Atlanta have combined enough talent to produce one of the **outstanding** releases of the month. Take your choice of cuts; they are all top-notch, and a natural for either AM or FM. We'll hear more from this group!



#### NITTY GRITTY DIRT BAND (ALL THE GOOD TIMES)

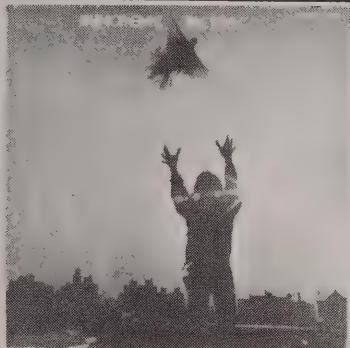
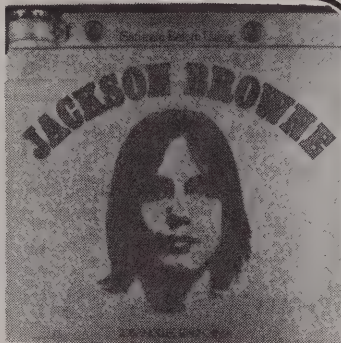
UNITED ARTISTS UAS 5553

The Dirt Band has finally recorded some of the Cajun-influenced tunes which make them so popular on tour. It's not everybody's bag, but those attend Dirt Band concerts usually become fans. Album should be accepted on an equal basis with "Uncle Charlie" album. "Jamaica, Say You Will", and "Jambalaya" are standout cuts.



**JACKSON BROWNE**      **ASYLUM SD 5051**  
**(JACKSON BROWNE)**

Great collection of material both written and performed by this very original artist. Good background support throughout. Some acoustic, some rockers; you're sure to find an audience pleaser. Best cuts: "Jamaica, Say You Will", "Doctor My Eyes", and "Rock Me On The Water".

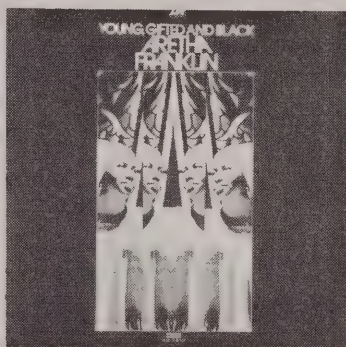


**DAVID POMERANZ**      **DECCA DL 7-5329**  
**(TIME TO FLY)**

Very pleasant and entirely listenable collection of original songs by this rising young (21) artist from New York. Fine orchestration and production on every cut. Best: "Mr. Middle's Summertime". Great lyrics on "Dagger".

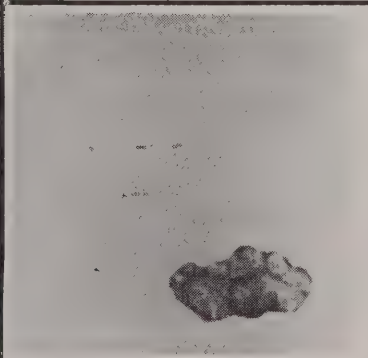
**ARETHA FRANKLIN**      **ATLANTIC SD 7213**  
**(YOUNG, GIFTED AND BLACK)**

The Queen of Soul needs no introduction to anybody who is into soul music. Aretha again comes through with an exciting set of tracks which should prove another huge success. Includes the high single "Rock Steady". Other goodies: "Oh Me, Oh My", and "Day Dreaming".



**KING CRIMSON**      **ATLANTIC SD 7212**  
**(ISLANDS)**

King Crimson leads the way with another collection of way-out, futuristic sounds. Could be their biggest seller to date. No FM station is complete without programming "Islands".



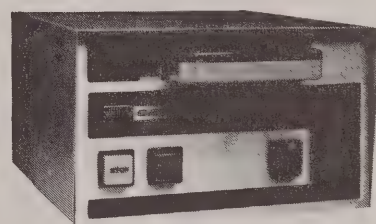
**AURA**      **MERCURY SRM 1-620**  
**(AURA)**

Outstanding big brass and solid vocals by this eight-piece group should move with fans of BS&T, Chicago, and Lighthouse. Not as diverse as the other big sounding groups, but judging from this debut, all they need is time. Try "Truckin" for a big sound.



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# Cable Television To Change American Life

NEW YORK, School children, housewives and politicians are only a few of the Americans whose lives will be drastically changed within 30 years by cable television. Whether for good or ill depends on community action now, according to Monroe Price, attorney and cable expert, and broadcast newsman John Wicklein.

They are the authors of "Cable Television," written expressly to help a community to protect itself from the misuse of a major civic asset. It was published today/February 14/by the United Church of Christ.

The book provides citizen groups with directions for organizing to take part in the franchising of cable television systems in their own communities.

The Office of Communication of the two-million member United Church of Christ has played a leading role in establishing the legal right of the public to participate in determining the future of mass communication.

Monroe Price is professor of law at the University of California at Los Angeles and was deputy director of the Sloan Commission on Cable Communication, which issued its report a few weeks ago. John Wicklein is general manager of WRVR, a New York commercial FM station dedicated to public access to the medium.

"The actions of individuals... will determine the quality of cable television. Because he possesses this power, the citizen needs to be alert and knowledgeable about cable," says the Rev. Dr. Everett C. Parker, director of the Office of Communication, in a foreword.

"It is a 'how-to' book—meant for public-spirited citizens who want to participate in decisions affecting their lives, for local governmental officials who want to do the best job possible in furnishing services to their citizens, and for community organizations and political leaders who want to think about and experiment with cable as a fundamental means of communication."

The book describes what citizens may expect from cable television, what some cable groups already have done, how the citizen can participate in cable decisions, what to look for in a franchise, how to improve an existing cable service, how

cable is regulated, and how the average citizen group may expect to communicate through cable. Dozens of existing cable situations are described in detail to show community groups how complicated problems may be settled.

(Cable Television: Pilgrim Press, Philadelphia, 160 pp., \$5.95 cloth bound, \$2.95 paper bound.)

In a final chapter, "What Do the Dreamers Dream about the Future of Cable Communication?" the authors see 30 years hence the replacement of crowded cities with their high-rise, glass-enclosed buildings and choked traffic by suburban clusters with broad plazas and pocket parks, because business travel will be lessened.

"In his home in the Catskill Mountains, a hundred miles from town, a businessman touches a series of numbered buttons on a console of his home communication center. A colleague in the New York office appears on the video monitor, smiles when he sees him, and they begin to discuss problems of the day."

Communication through cable may unclog the nation's airlines, and clean the atmosphere by eliminating smog from choked auto traffic. All this may be made possible by home communication centers, the authors say, at a cost to the homeowner of about \$20 a month. The paper work of the 1970s may disappear and be replaced by electronic delivery of mail, newspapers and reference books, while the grocer and the department store sell their wares by demonstrating over cable and accepting electronic orders through a two-way system.

Even the need for school buildings may be eased, the authors say, because students will be able to learn at home part of the time, and even the smallest town will have access to works in major libraries. Voters will know their representatives better and minority groups will have a voice, according to this vision.

"Those are the could-be's of cable in 2002," the authors conclude. "Are they the will-be's? Or are they merely Buck Rogers and Gee Whiz? Not Buck Rogers, surely—the technology needed to make them happen already exists. Gee Whiz? Yes, in part.

"Given the inertia of our society, things

do not get organized that well that fast. But most of them could come to pass, and most of them might be of benefit to society. The implications of some of our predictions have to be carefully thought out and accounted for in the planning.

"How much of the time, for example, do we want our children to learn while cooped up at home? How much of the time do we want to communicate with other human beings by television tube, and how much by contacts in the flesh? These and other questions about the future of cable are things concerned citizens will want to thrash out.

"But to us, the major point is this: For the people, a fully developed, community-oriented cable communication system can be far greater boon than bane. Such a system will come into being only if you want it, and only if you work to develop it," they conclude.

Dr. Price was formerly assistant to the Secretary of Labor and consultant to many governmental agencies, including the President's Task Force on Telecommunications Policy. Mr. Wicklein formerly was news director of Channel 13, the New York educational television station, Washington bureau chief of the Public Broadcast Laboratory, manager of news broadcasts for WCBS-TV, New York and a reporter and editor of the New York Times.

Grants by the Stern Fund and the John and Mary Markle Foundation made publication of the book possible.

## WSAE—FM Moves To Larger Facility

WSAE-FM has moved to a new location on the Spring Arbor College Campus. According to Doug Semark, the larger studios also house a new 1000 watt transmitter and, said the station director, it is hoped that stereo broadcasting can begin in the near future.

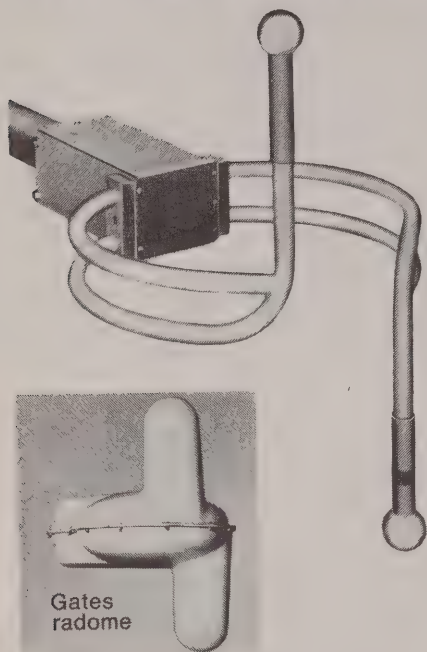
The schedule for WSAE-FM consists of educational programs with openings for rock and classical music.

WSAE-FM is the student station of Spring Arbor College, Spring Arbor, Michigan.

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## Vietnam Censorship Explored

In a timely article, reminding the reader of the revelations of the Pentagon Papers, "Censorship of AFVN News in Vietnam," Charles Moore explores the extent to which the information arm of the U.S. Army Command in Vietnam (MACOI) has censored information presented to U.S. troops over the Armed Forces Vietnam Network (AFVN) for political reasons. The author recently retired from the Army with the rank of Major, having served part of this time as an Army Information Officer in Vietnam. He presently is a graduate student and teaching assistant in the Department of Mass Communications of Texas Tech University.

Vice-President Agnew maintains that the "bad" news on television drives out the "good." However, Dennis T. Lowry (University of Iowa), finds that although the networks do emphasize "bad" news, they do not do this to the exclusion of other news. His findings are reported in an article titled "Gresham's Law and Network TV News Selection."

Dr. Irving Fang and Frank Gerval (both of the University of Minnesota) have collaborated on "A Survey of Salaries and Hiring Practices in Television News." The article provides valuable information to those considering the field of broadcasting, those already in it, and those who do the hiring.

The effect of the absence of TV on family conversations is studied by Judith Walters and Dr. Vernon Stone in "Television and Family Communication." Miss Walters is a planning analyst/evaluator for the city of Tampa, Florida; while Dr. Stone is head of the broadcast journalism sequence at the University of Wisconsin, Madison.

"Ten Years of Forfeitures by the FCC"

analyzes how the FCC has used its recently (1960) granted power to levy fines and forfeitures. The article is a companion piece to "Station License Revocations and Denials of Renewal, 1934-1969" by the same authors: Charles Clift (Ohio University), Frederic Weiss (University of Maryland) and John Abel (Michigan State University).

Dr. Lawrence R. Wheelless (Illinois State University) reports on an experiment designed to measure "Some Effects of Time-Compressed Speech on Persuasion." This article follows upon that of Charles M. Rossiter, "Some Implications of Compressed Speech for Broadcasters," which was published in the preceding issue of the *Journal*. Rossiter found that the public would not reject this "speeded-up" speech, while Wheelless examines what it can do to the persuasiveness of the message.

A 15-yr. Topic and Author index to all articles published in the *Journal of Broadcasting* from Volume I through the present (Vol. XV) makes this issue an especially valuable one. Anyone who makes use of the *Journal* in his work, researcher and professional broadcaster alike, should find this handy 54-page guide to be of great reference value, both immediately and in the future.

The *Journal of Broadcasting* is a scholarly quarterly published at Temple University, Philadelphia, Pa., by the Association for Professional Broadcasting Education, an organization founded to establish and maintain continuing relationships between commercial broadcasters and college and university departments that teach professional broadcasting. (NOTE: If you need a complimentary copy of this issue of the *Journal* for review or publicity purposes, please let us know.)

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# Review Of FCC's Drug Lyric Ruling Petitioned To Court Of Appeals

The U.S. Court of Appeals in Washington has been petitioned by lawyers Tracy Westen and Eric H. Smith for review of an FCC ruling of last summer, in which the commission refused further action on the matter of controversial drug lyrics.

The petitioners, representing several groups, are seeking FCC clarification of its position on the licensee's obligation for overseeing music played over his station. The controversy originated from a commission public notice last March 5, reminding licensees of their responsibility to be aware of the music their stations play and to exercise controls over such music. The notice was followed by a clarification from the commission the following month, in which it said it was not requiring the pre-screening of records but merely reminding stations of an implicit responsibility to know what is going over the air.

The principal argument filed with the court was that the commission acted arbitrarily in declining to give a declaratory ruling on a program proposal of Yale University's WYBC-FM. That proposal

stated in effect that announcers should be given wide latitude in the music they play, free of impediments from the licensee.

The brief argues that under the commission's present edict, a licensee may apparently play music with lyrics glorifying the use of drugs if he does so knowingly, but may lose his license if he does so unknowingly. It contended further that song lyrics are a relevant form of social comment and free speech, and are thus protected under the First Amendment.

## 'Free Form' Clarified

In response to a request by a committee that contested the sale of progressive rock station KFMB(FM), Des Moines, Iowa, the commission clarified its own ruling on free form rock.

The clarification states that the licensee must have general procedures to exercise over-all responsibility for what is broadcast. It did not mean that management has to choose every record played.

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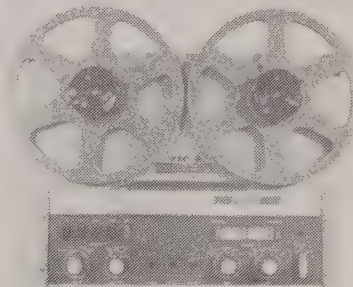
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Designed for rack-mounting, the A77 Mark III-B provides 2- or 4-track stereo operation at 7½ and 3¾ ips. Other speeds, full-track heads, accessories optional. Call or write:

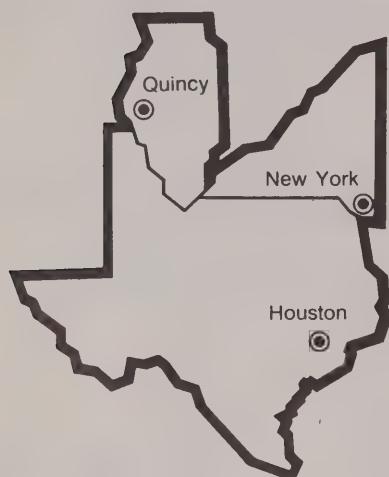
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## Scouts Explore Broadcasting At Princeton Station WPRB

The signal can be found at 103.3 on the FM dial — the radio voice of Princeton University. That there's a local Explorer Scout post numbered 103 is no coincidence.

"We tried to get 103.3, but the George Washington Council just wouldn't buy that," quips Rick Leuner, 24, FCC-licensed engineer, WPRB staff member, and advisor to the station-sponsored scout unit which is giving a taste of professional broadcast journalism to a dozen-and-a-half young Princetonians.

Leuner, a Princeton senior majoring in electrical engineering, was a scout himself not so many years ago in Tarrytown, N.Y. Originally a member of the Class of 1968, he took a Princeton leave and spent four years in the Air Force, much of it at Tinker AFB in Oklahoma — where the local scout council conned him into organizing a troop and serving as scoutmaster.

Returning to Princeton in February 1970, Leuner went back to work with student-managed WPRB, where the technical aspect of the station's operation still intrigued him. He also found time away from his studies to volunteer with the local scout district as a neighborhood commissioner, providing liaison with several established troops and cub packs.

"I thought, one day, that since WPRB had a training program for college students it wouldn't be hard to blend in a program for high school kids," remembers the Princeton undergraduate.

Barry Ahrendt '72, of Teaneck, N.J., station manager for the past year agreed that WPRB could well do more for the local community; other undergraduates volunteered to assist if called upon; and a survey at Princeton High School uncovered a pool of some 70 potential disc jockeys, newscasters, and technicians. Herein, unfortunately, lay one of the problems.

"Every kid wants to get on the air and play rock records," says Leuner with a smile, "but we don't have much room for the standard disc jockey here; besides, there's much more to this business than air time."

But with 70 persons expressing interest, WPRB and the local scout organization went ahead, and the post was chartered a year ago.

Today a nucleus of between 15 and 20 — including several girls (who are welcome members in the Explorer Scout program) — are learning what puts WPRB and its 17,000 watts of power "on the air." A few of the group have become so engrossed that they have earned 3d class FCC radio telephone operator permits; and one, post president Brandon A. Lewin, 17-year-old Princeton H.S. senior from 43 Philip Dr., Princeton, has his license with a "broadcast endorsement."

For Lewin, also an accomplished drummer, it has meant a jazz show and frequent newscasts on WPRB's AM outlet, which serves the Princeton campus; and, five times, now, a chance to handle a newscast on the FM station, which regularly reaches listeners in parts of five states.

Two of his post colleagues (Bruce Landau, of Clarksville, Rd., Princeton Junction, and George Barna, of 197 Dodds La., Princeton, both also Princeton H.S. students) hold FCC 3d class licenses; Landau and Alan Cohen, of 24 Littlebrook Rd., Princeton, also have done rock shows over the AM station.

But pleasurable as the rock and jazz may be, it's not the main thrust of Post 103.

"Our aim is broadcast journalism and we are specifically interested in public affairs broadcasting," point out Lewin and Dave Cowen, 16, of 69 Alexander St., the post's first president.

In the early days of Post 103, Princeton undergraduates from the WPRB staff spoke to the teenagers (members are 14 to 17) on such specialties as news, technical aspects, and programming. The Explorers learned operation of tape machines, consoles, and "mixer boards," interview techniques, processing wire copy and local news, what types of music to mix, voice modulation, and perhaps most important, how to go about developing the in-depth public affairs broadcast.

The scouts' first aired effort in this respect was an FM program on Princeton High School's experimental "learning community," of which several of the Explorers are a part. (The "community" permits students to play a major role in planning their own curriculum.) In a similar half-hour format, the group is



attempting to put together a listener-attracting broadcast involving a rap session with a key Princeton School District administrator. Another possibility: something with Flight II, a youth-run teen center here.

There are other ramifications of the WPRB-scout venture.

Frequently the teenagers help with formulating newscasts in the late afternoons; one is taking the initiative of doing regular ski reports; they've done some of the spots, helped generally with production work, assisted with a "community notebook" feature, and filled out the log (daily programming schedule). For several, their Explorer-spurred interest is now also formally related to school credits through the "learning community" concept.

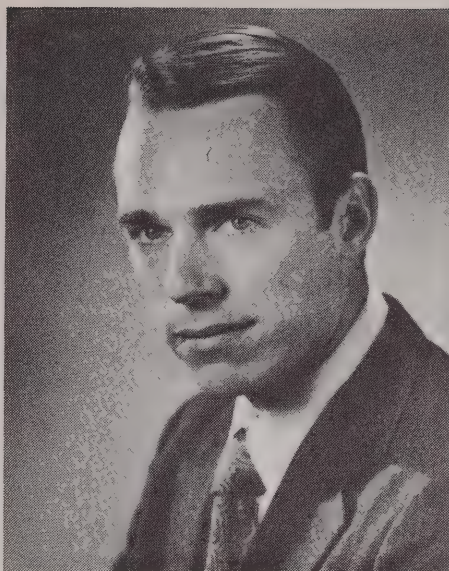
There has been a trip to television Channel 52 in Trenton. In the planning stages are visits to both major radio and tv outlets in New York City.

"It's the strangest thing I ever saw," reflects Lewin, still somewhat in awe of the whole arrangement. "The Princeton students I've met are willing to help you out all the time." Cowen, tri-captain of the PHS football varsity and a discus thrower on the track and field team, agrees: "We've been accepted very well; we've made friends with station members; actually, I was sort of surprised."

Lewin (whose traditional scouting days ended some years ago when he dropped out of Princeton's Troop 43) and Cowen (now a junior assistant scout-master who has retained his connection with Princeton's Troop 50 since turning 11) both were drawn to the new post when they heard about it through school and because each eyes a career related to broadcasting.

They think the exposure at WPRB — the first college station ever granted a commercial FM license and, later, the first college station to broadcast in stereo — has helped strengthen their career interests. For others in the post, it has, at the least, helped them out at school. One youth, for instance, did a blues guitar "paper" for school on tape at the station.

Next month, when WPRB's annual banquet rolls around, Princeton senior Rick Leuner will accept the post's second charter. Chances are, he'll do so with a warm feeling of accomplishment. For he and his fellow staffers know — as do Cowen, Lewin, and their Explorer colleagues — that there is more to scouting than knots and neckerchiefs. In this instance, it's at 103.3 on the FM dial.



## Burns Named Telex Sales Administrator

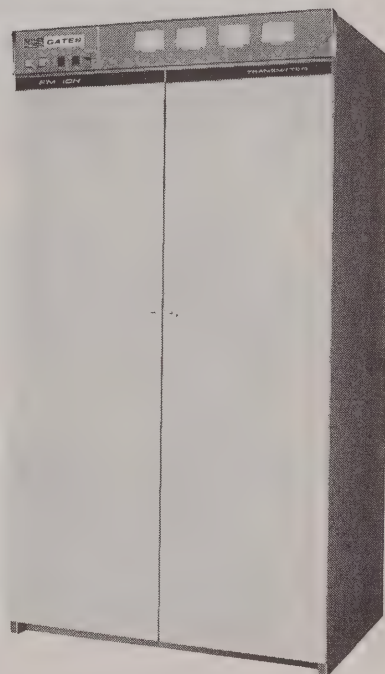
Arthur I. Bruns has been named to the new position of sales administrator for Broadcast & Industrial Products group of the Telex Communications Division. The announcement came from Sidney T. Kitrell, director of marketing for this group. Kitrell said that growing diversification of Telex communication and audio recording equipment has resulted in a need for additional personnel.

Bruns recently graduated from the University of Minnesota where he received a Bachelor of Science, Business degree. He is also a graduate of the Brown Institute of Electronics, Minneapolis. Previously he was master control room engineer for KUOM, the University of Minnesota radio and television station.

## CPB Competition Deadline Named

Deadline for entry of the CPB Community Service Award Competition is April 7, 1972, according to John W. Macy, Jr. president of the Corporation for Public Broadcasting. Competition is open to all public radio stations. Entry forms can be obtained from CPB-Awards, Corporation for Public Broadcasting, 888 16th Street NW, Washington, D.C. 20006. The Award will be announced May 17th at the Public Radio Conference in Washington, D.C.

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## Sparta Transmitter

SPARTA ELECTRONIC CORPORATION has just made first deliveries of its new transmitter, the Model 600. Features include solid state exciter and a single 4C350B tetrode in a simple, straightforward, uncluttered layout and a cabinet only 55 inches high.

The Model 660 Exciter, heart of this and other SPARTA FM transmitters, is all solid state, direct carrier FM. Plug in stereo and SCA modules are available.

## AKG Introduces "Humanized" Stereo Headphone Models

AKG has introduced two new dynamic stereo headphone models, the K-100 and K-150. The design of both headphones are based on the AKG "humanized" concept — "in which the hearing characteristics of the human ear and the headphone driver output work synchronously as a perfectly

matched unit".

Both headphones are lightweight, K-100 — 13 ounces and K-150 — 9 ounces, so as to permit hours of continuous listening without fatigue.

An unusual feature of the K-150 model is that it is supplied with two different sets of cushions permitting the user to interchange to suit listening preferences.

In both units the headphone transducer impedances are 600 ohms — providing universal matching throughout a range of 4 to 1000 ohms.

Suggested retail prices for the K-100 is \$29.00 and the K-150 is \$39.00.

## IBS 33rd Convention Underway In New York

The 33rd Annual IBS National Convention gets under way March 24-26, at the Hotel McAlpin in New York City. Among the many sessions planned for the conve are: Carrier Current from the ground up, carrier current technology, programming formats, news operations, advertising, FM engineering, freedom of speech, public affairs broadcasting, administration, minority programming, underground radio, regulation, music licensing, record distribution, and many others to be announced at a later date.

Names included for the sessions are: Al Hulsen, director of radio activities of CPB; Henry Goldberg, OTP; Robert I. Mahlman, president of ABC Radio Network; R. Peter Straus, Straus Communications; Russell C. Tournabene, general manager of NBC Radio News; Joseph F. Keating, ABC News; Alex Exum, associate producer of the Black Journal; Robert I. Freedman, National Educational Television; and many others still to be announced.

Iota Beta Sigma will hold their Grand Conclave in conjunction with the convention on Saturday, March 25.

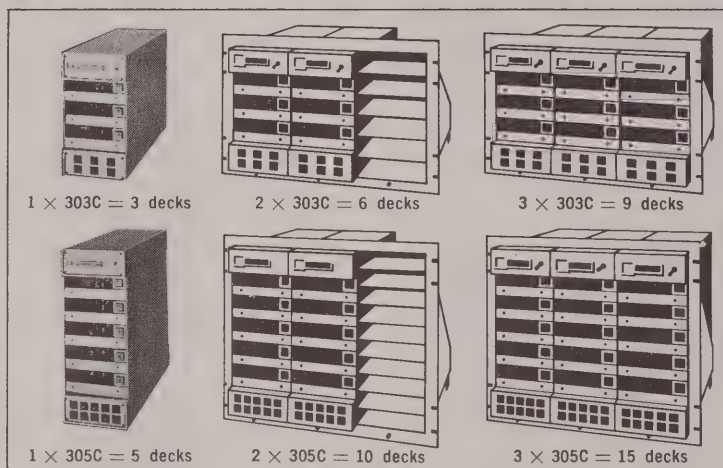
Regional caucuses will be held for the election of new regional directors of the system and exhibits will round out the activities.

Entertainment includes a major preview of a new movie, Mimi Farina & Tom Jans of A&M Records, Burton and Cunico of Family Records plus more late minute acts to be announced.



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Detroit and Saginaw Valley radio broadcasters took part in the annual WJRN banquet Thursday night at Northwood Institute. The college's closed circuit radio station recognized gifts of equipment and money which enabled the enlargement of its facilities. The station provides music and news for students and faculty living on campus. Among those attending the event were, from the left: Thomas E. Ludwig, representing WMPX Radio, Midland; Gale H. Sullivan, vice president and station manager of WGER-FM Gerity Broadcasting Company, Bay City; Russell Shelton, Northwood senior from Rochester, Mich., station manager of WJRN; C. M. Shelton, father of Russell, president of Shelton Pontiac Buick Opel, Inc., Rochester, Mich., and Van Patrick, nationally-known sports broadcaster of Detroit, and chairman of the Board of WKNR Radio, Detroit.



## WJRN Radio Banquet Features Van Patrick

MIDLAND, Mich. — A lively discussion of today's radio and TV programming by Saginaw Valley and Detroit members of the industry provided a stimulating program for more than 70 guests at the annual WJRN Radio Banquet at which Van Patrick, "the voice of Detroit sports," was the speaker Thursday night in DuBois Lounge at Northwood Institute.

Van Patrick brought with him a number of executives from WKNR Radio in Detroit to take part in a panel discussion of radio and TV programming. Van Patrick is chairman of the Board of WKNR Radio.

Van Patrick broadcasts the Notre Dame games for a network of more than 500 radio stations. He has been the broadcaster of the Detroit Lions games for the past 22 or 23 years.

Considerable discussion in answer to questions from the audience was concerned with types of musical formats, whether various kinds of rock programs were representing listener interest, the question of pools and ratings — whether they truly represented the listener — how new kinds of sound are replacing electronic sound, and how radio stations in a large market seek formats which enable them to exist on the air.

Van Patrick and members of his staff regarded radio as a potential future for the young person who wants to be in the business and who will be patient. "Be patient and don't be bitter when

opportunity you want doesn't come along," one told the interested students.

"The thing I've learned is that you must gain your own prosperity and your own success yourself," another added.

"You've got to communicate — get what people want — I think automation is coming very rapidly — Listeners do demand consistency, whether you are automated or not" were still other pieces of advice given to the communication-interested audience.


In answer to a question, Van Patrick observed that when President Nixon was on the air recently with his budget message, the WKNR Radio board lit up as people called in their objections to the interference with their regular programs.

WGER-FM of Bay City, provided a gift of \$1,000 toward purchase of equipment for Northwood's WJRN student-operated closed circuit radio station.


WMPX Radio, Midland, donated all of the equipment from the former WMDN radio station — including the control console, tape decks, cartridge tape machines and all audio broadcast gear — to WJRN.

Following the dinner and panel discussion, the guests visited the new quarters of WJRN in The Charles J. Strosacker Memorial Library building on campus to see the equipment in operation. Students installed the equipment under the direction of Russell Shelton, senior from Rochester,

Mich., who is station manager. More than 20 student members of the WJRN staff participated in the program.


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300	140 sec. (88')	2.35
300	3½ min. (132')	2.50
300	5½ min. (207')	2.90
300	8½ min. (320')	3.70
300	10½ min. (394')	3.90
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## License Applications

# NEW COLLEGE RADIO STATIONS

The following is a partial list of colleges and universities which have applied to the FCC for a license, thus joining the ranks of college radio stations:

Alfred University; Alfred, N.Y.  
Augustana College; Sioux Falls, S.D.  
Bellevue Community College; Bellevue, Wash.  
Berkshire Christian College; Stockbridge, Mass.  
Bridgewater State College; Bridgewater, Mass.  
Central Carolina Technical Institute; Sanford, N.C.  
Colby Community Junior College; Colby, Kansas  
Dana College; Blair, Neb.  
El Pasco Community College; Colorado Springs, Col.  
Framingham State College; Framingham, Mass.  
Grand Rapids Baptist Bible College; Grand Rapids, Mich.  
Illinois Wesleyan University; Bloomington, Ill.  
Iowa Central Community College; Ft. Dodge, Iowa  
Jones College; Jacksonville, Fla.  
Lincoln University; Jefferson City, Mo.  
Linfield College; McMinnville, Ore.  
Louisiana State University; New Orleans, La.  
Lower Columbia College; Longview, Wash.  
Merced Community College; Merced, Calif.  
Merrimack College; North Andover, Mass.  
Northern Illinois University; DeKalb, Ill.  
Park College; Parkville, Mo.  
Rice University; Houston, Texas  
Riverview Baptist Christian School; Pasco, Wash.  
Springfield Technical Community College; Springfield, Mass.  
Tennessee Technical University; Cookeville, Tenn.  
Thiel College; Greenville, Pa.  
Tulane University; New Orleans, La.  
University of Maine; Farmington, Me.  
University of Michigan; Ann Arbor, Mich.  
University of Minnesota; Crookston, Minn.  
University of the South; Sewanee, Tenn.  
University of Tennessee; Martin, Tenn.  
University of Washington; Seattle, Wash.  
Valdosta State College; Valdosta, Ga.  
Vanderbilt University; Nashville, Tenn.  
Wayne State College; Wayne, Neb.  
West Chester State College; West Chester, Pa.  
Wilkes College; Wilkes-Barre, Pa.

## Religious Communication Institute To Be Held At Loyola University

The National Institute for Religious Communications will begin its 1972 session on June 11 at Loyola University in New Orleans and will extend 3 weeks, with graduation on June 30. This will be the fourth in the NIRC annual series.

Announcement of the dates of the 1972 NIRC was made by Rev. James Carter, S.J., Provost of Loyola.

Allan T. Jacobs, Chairman of the Department of Communications at Loyola and Director of the National Institute for Religious Communications, has stated that the 1972 Institute will accept applicants on an ecumenical basis with the only criterion being a professional interest in media and mass communications. Mr. Jacobs also stated that educational media will receive greater emphasis than in the past, due to the growing interest of teachers in participating in the Institute.

It was also announced that approximately 20 scholarships will be made available for applicants to the Institute from the Catholic Communications Foundations (CCF). Father Carter stated "This endorsement of our Institute by the Catholic Communications Foundation is strongly indicative of the importance of training and competence in Religious Communications. We are very appreciative of this scholarship support by the Catholic Communications Foundation." Applications for the scholarships should be made directly to the CCF office at 500 Fifth Avenue, Suite 1450, New York, NY 10036.

The 1972 National Institute for Religious Communications will again feature an array of guest speakers from the national media plus Loyola professors of communications. Guest speakers from the national media plus Loyola professors of communications. Guest speakers at previous Institutes have included Don Durgin, President of NBC-TV; Joseph E. Levine, producer of "The Graduate", "Lion in Winter", and other major films; Ed Vane, ABC-TV Vice President for night-time programming; David D. Connell, executive producer of "Sesame Street", and approximately 75 others from all areas of broadcasting, film and print. Strong emphasis will also be put on practical work, with production assignments to be

*(continued next page)*



# Biomedical Communication Studies Offered At University Of Nebraska

Applications are now being accepted for a new biomedical communications specialist training program at the University of Nebraska Medical Center in Omaha.

The first class in the 12-month program begins course work in February. Future interns will start their study in September of each year.

The curriculum has been developed by the Biomedical Communications Division at the medical center with grant support from the National Library of Medicine, to answer the immediate demand for such professionals. Increasing educational costs and shortages of teaching personnel have demonstrated the need for an innovative approach to health education which relies on intelligent use of new communications media. This program will train specialists in the organization, operation and administration of biomedical communications systems in schools of medicine and health sciences, teaching hospitals, health organizations and government agencies.

The curriculum has combined the resources of the University of Nebraska Medical Center and the graduate college of the University of Nebraska at Omaha. After study of each trainee's previous education and experience, a program will be hand-tailored to his needs.

Graduate courses at the University of Nebraska at Omaha will fill out the student's background in theories of communication, management and education, research methods, computer theory, programmed learning and educational systems design and evaluation.

Medical Center classes are designed to instruct the intern in communications management and media production as related to the health sciences. Intensive training will be given in biomedical reporting and writing and in editing for publication.

Practical experience in all areas will be gained through internship rotations in graphic arts, photography, publications, cinematography, closed circuit television, continuing education, the medical library, audiovisual learning resources and materials planning and use.

Individuals with a variety of backgrounds may qualify for the program. Minimum requirement for admission is a bachelor's degree, preferably with an

emphasis on journalism, communication, education, nursing, medicine or science. Those with work experience will be given preference. Stipends are available for selected students on the basis of education and experience.

The University of Nebraska Medical Center has previous experience in training biomedical communicators. For three years the center's Biomedical Communications Division participated in a consortium graduate program in cooperation with Tulane University, Emory University, Georgia Institute of Technology, the Public Health Service Audiovisual Facility and the National Library of Medicine. The experience gained in working with the students in the consortium has provided the basis for planning this new training course.

Further information and application forms may be obtained from:

Mrs. Reba A. Benschoter, Director  
Division of Biomedical Communications  
University of Nebraska Medical Center  
42nd and Dewey Avenue  
Omaha, Nebraska 68105

## Religious Communication

*(continued from preceding page)*

made in the color TV studios of Loyola and in the studios of the New Orleans area TV stations.

Loyola will award 6 hours of academic credit to all participants who successfully complete the Institute.

In addition to the Institute for Religious Communications, Loyola University in New Orleans also conducts the Bishops' Communications Institute, co-sponsored by the U.S. Catholic Conference. Loyola owns and operates WWL-TV and Radio and has a very large academic department for instruction in communications.

Enrollment in the 1972 NIRC will be limited to 100 participants. Inquiries should be addressed to N.I.R.C., Box 201, Loyola University, New Orleans, Louisiana 70118.

## LSU-NO Begins FM Broadcasting

New Orleans' ninth FM radio station (the seventh to broadcast in stereophonic sound) began broadcasting Feb. 20th.

WWNO-FM, a non-commercial broadcast station at LSUNO, at 89.9 Megahertz, has a power of 11,300 Watts and radiates a signal within an approximate 50-mile radius of New Orleans.

Regular broadcasts are aired between 11 a.m. and 11 p.m. Sunday through Friday.

The LSUNO station has been in the planning stage for a number of years. Initially, the first station for the campus was planned to have been a ten watt station using an antenna on top of one of the LSUNO campus buildings.

The current station uses an antenna at the 600-foot level of the WDSU transmitting tower with a small transmitter on their grounds in Chalmette. Studios are located in the LSUNO Liberal Arts Building.

According to Paul Doll, general manager of the station, WWNO-FM offers a varied and unusual radio fare. In the way of music, it presents such programs as "Keyboard Immortals Play Again", which features piano music by such masters as Brahms, Mozart and Liszt.

There are a variety of jazz programs, including local talent, recordings of early professionals and jazz, professional from various foreign countries.

The station is an affiliate of the live interconnected National Public Radio (NPR) Network and the Southern Educational Communications Association (SECA) tape network.

## Campus Media Adds Staff

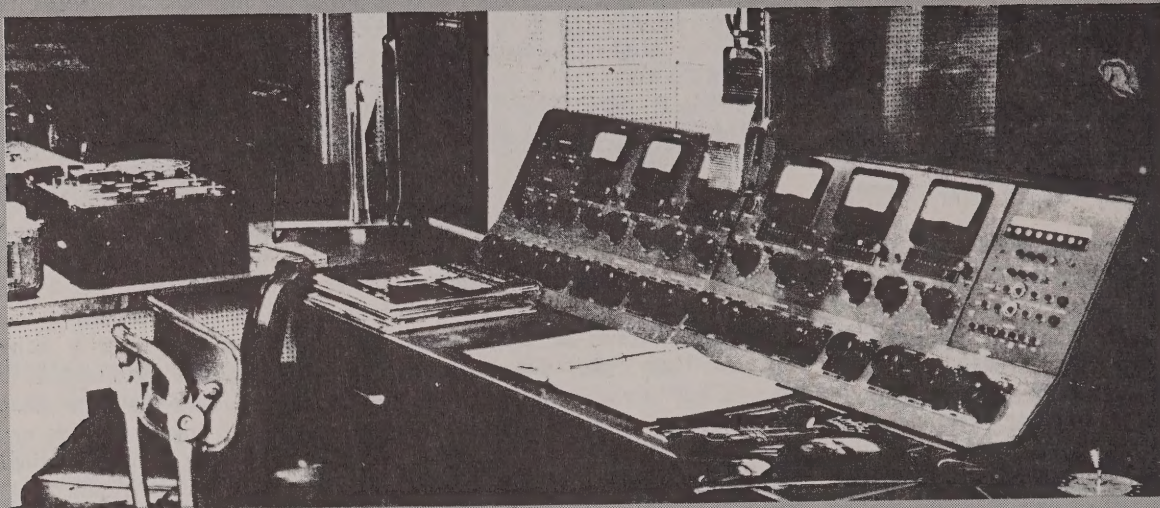
Campus Media Inc is alive and well (still) in New York City. Entering its 6th year of operation, Campus Media takes this auspicious occasion to formally announce the addition of two new members to its staff.

Judy London joins Campus Media in the Sales Department dealing specifically with record and music clients for radio spot and program advertising. Though Judy has a heavy music background, this is her first job in the industry.

Meanwhile, Bill King comes to Campus Media to fill the newly created position of Production Manager.



# Sign Off!



## EDITORIAL

As usual, Spring is THE time for conventions of the broadcast industry and allied fields. The granddaddy of them all is the National Association of Broadcasters annual convention in Chicago April 9-12. The National Association of FM Broadcasters unveil their show April 6-9.

The Intercollegiate Broadcasting System pulls off their "speak out" March 24-26 in New York. The American Women in Radio and Television are on stage at the Stardust in Las Vegas during May 4-7.

The International Radio and Television Society, Inc. will be holding their 10th Annual College Conference April 20-22 in New York. And, there will be others—too numerous to mention at this time—which college broadcasters will attend.

As our annual last minute reminder, an excerpt from Ted Leitner's column written March, 1970, is always appropriate. And from the observation made during the last couple of years, the reminder is not needed. But, since the turnover in college stations is so great, a small paragraph is worth the space.

"All too often, students tend to take conventions and seminars as anything but serious business and a place where much can be learned. . . After watching students stare blankly into space during discussions of the Fairness Doctrine, strike applications, etc., it appalled me to see some of them trek to the nearest tavern during later sessions, when they might have cleared up all the questions they had about the various subjects." (JCR, From the Editor, March, 1970)

Conventions, seminars, and workshops are learning situations. The social activities are of minor importance and should

maintain the "learning" theme throughout them. Hundred of thousands of dollars are spent by the exhibitors, planners, and delegates to finance these sessions. Enjoy and profit from it wisely.

## GOALS OFFERED

The November, 1971, Sign Off offered to publish ideas which the various member stations felt would merit consideration as goals of IBS.

Welmon "Rusty" Walker, WMPS, University of Alaska sent the following:

1. "By whatever means necessary." Providing all new members with the IBS Master Handbook within three (3) weeks of receiving the membership fee.
2. A recruiting service. To bring new members to IBS and help start new stations.
3. It seems that some public relations within the association is in order.

All of the above are worthwhile and have received considerable attention from the national staff and the officers of the System. A major revamping of the Master Handbook was undertaken last year. All new members should have a copy now. Current members should have also received the new supplement which was sent out this winter.

A major recruiting drive is underway and a new office for station relations was opened last fall.

These goals have been met. Now, send us others.



# JOURNAL OF COLLEGE RADIO

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By Robert L. Goodman. A practical guidebook on using modern scopes, including those employing triggered-sweep and dual-trace. This book describes several reasonably-priced models (including a kit type), how they work, and how they can be used to analyze circuit performance. You'll learn how to interpret waveform displays (with over 100 photos), and how to employ the advantages of a single- or dual-trace triggered sweep in tube-type or solid-state circuits. Included are numerous case histories describing the cause and cure of specific circuit malfunctions.

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## GETTING STARTED WITH TRANSISTORS

By Louis E. Garner, Jr. Transistor know-how begins with this volume. Shows how transistors began, how to read electronic diagrams, how transistors work, facts on oscillators, transistor types, diodes, photo-transistors, rectifiers, transistor ratings, testing transistors.

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## THE MAN BEHIND THE MIKE: A Guide to Professional Broadcasting Announcing

By Hal Fisher. Based on the author's many years of experience in training both beginning and practicing broadcasters, this book offers practical helpful guidance on every phase of announcing. For the veteran who wants to improve, or find his niche, Part 3 tells how to gain self-confidence, how to improve, how to get a better job and promotions. The beginner will learn how to develop true professional talents—how to become a good d.j., a newscaster, or other specialist.

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## THE POWER TECHNIQUE OF RADIO-TV COPYWRITING

By Neil Terrell. Based on a series of workshop seminars developed and conducted by the author for professional broadcasters. Teaches beginners, salesmen, and managers how to write broadcast copy that gets results, copy that will sell products and services. Tells how to use the proven Power Technique formula: analyzing each account, determining the correct appeal and writing advertising copy that will motivate people to buy.

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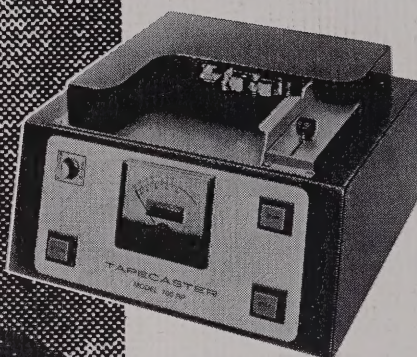
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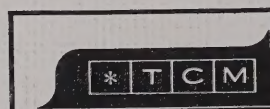
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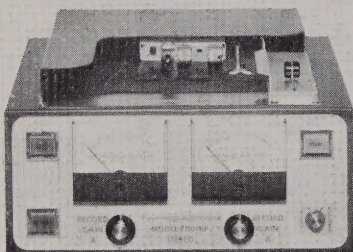


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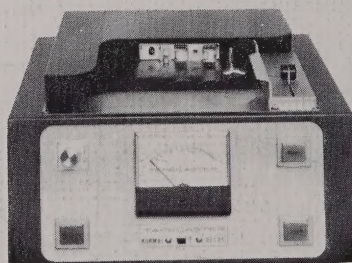


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